Barrios Anniversary Edition

Volume 6

Transcribed from the original recordings by Chris Dumigan

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Special thanks to:

S.W. Kim

David McKeigue

John Wilkinson

Barrios Anniversary Edition

The *Barrios Anniversary Edition* is a complete set of transcriptions taken from all the original Barrios recordings known to survive at the time of publication. If any further recordings come to light in the future, a supplementary volume will be issued.

My own contribution to the project has been essentially that of general labourer, all the transcriptions being the unassisted work of my colleague, Chris Dumigan. The original transcriptions were made during the period 1980 to 1987, and were revised and updated in 1994 (the fiftieth anniversary of Barrios' death).

As far as possible, the transcriptions present an unedited account of what Barrios actually played. However, the spontaneous nature of his playing leads to a number of apparent inconsistencies in some of the performances. When this occurs, the transcription will show what the editor believes to be the true intention. A detailed account of these and any other editorial changes is given in *Notes on the Transcriptions*.

Left hand fingerings have been included as a convenient means of showing where Barrios was on the fingerboard. Obviously, we cannot know precisely what fingerings were used, but every effort has been made to convey the idiomatic style of the original performances.

The only piece we have included of which there is no known recording is *Villancico de Navidad*, which appears as the last item in Vol.1. This was added because no existing edition shows the natural harmonics strongly implied by the open string passages starting at bar 24.

Paul Fowles (Manchester 6/4/95)

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Notes on the Transcriptions

Tango No.2

A G-tuning piece of which there is no known manuscript source.
As is often the case, the repeated sections are never completely identical (compare, for example, bars 66 and 82).

Recorded tempo: Crotchet = c.80

Romanza (Fuegos Fatuos)

Another G-tuning piece which aptly portrays the more romantic side of Barrios' writing. The elaborate and colourful harmonisations found here and elsewhere clearly weaken the occasional references to his alleged ignorance of musical theory.

Recorded tempo: Quaver = c.112

Pericon

An extended work with a large number of contrasting sections and yet a very tight overall structure. The bracketed G in bar 88 is conjecture: the note is completely missed on the recording, but a G seems more likely in the present context than the C played in the similar but not identical bar 84.

* Recorded tempo: Dotted minim = c.66

Maxixa

A well-known work which differs only in detail from existing versions.
Various mistakes in the recorded performance have been silently corrected.

Recorded tempo: Crotchet = c.120

Jota

Clearly related to, and possibly inspired by, the Tarrega/Arcas "Gran Jota", but very much a Barrios original in all but theme. Bar 12 is extremely ragged on the recording, the present solution being an attempt to reconstruct what Barrios appeared to be aiming for, and the shift to 9/8 in bar 178 could well be an accidental abbreviation of two bars of 6/8.

A novel feature of this piece is the rapid semitonal slides starting at bar 201.

Recorded tempo: Dotted Crotchet = c.69

Divagacion (en Imitacion al Violin)

An improvisatory work in which the most discernible reference to the violin is the extensive use of *glissando*.

This is one of three known pieces where Barrios used the title "Divagacion", the literal translation of which is "digression" or "wandering".

Recorded tempo: Quaver = c.96 (from bar 21)

Bourrees I and II (from Cello Suite No.3 BWV 1009)

Clearly based on the Tarrega arrangement, but mysteriously titled "Loure" on the original Odeon release. Only the first section of each "Bourree" is repeated on the recording, probably due to the limited space available on a 78rpm disc.

Recorded tempo: Crotchet = c.120

Aire Popular Paraguayo "Caazapa"

Rhythmically very free on the recording, this piece loses much of its character when attempts are made to simplify the notation.
Hearing the original Barrios performance is an essential requirement in preparing a modern interpretation.

Recorded tempo: Dotted Crotchet = c.48

Capricho Arabe (1)

The earlier of two recordings of the famous Tarrega work, neither of which corresponds precisely to the earliest printed sources. The main differences here are the added thirds in bars 36/37 and the major third in the first chord of bar 52.

Recorded tempo: Crotchet = c.72 (from bar 13)

Unidentified

One of a small number of surviving private recordings made on a "Crosley Home Recorder" owned by Alfredo Massi[1]. The performance is incomplete and bears no thematic kinship with any known Barrios work. It has been suggested that this may be part of "Invocacion a la Luna" (see Vol.7), but there is nothing in the music to support this theory.

Recorded tempo: Crotchet = c.50

[1] *Six Silver Moonbeams* by Richard D. Stover
Querico Publications (ISBN 0-9632233-1-3) p.219

Tango No.2

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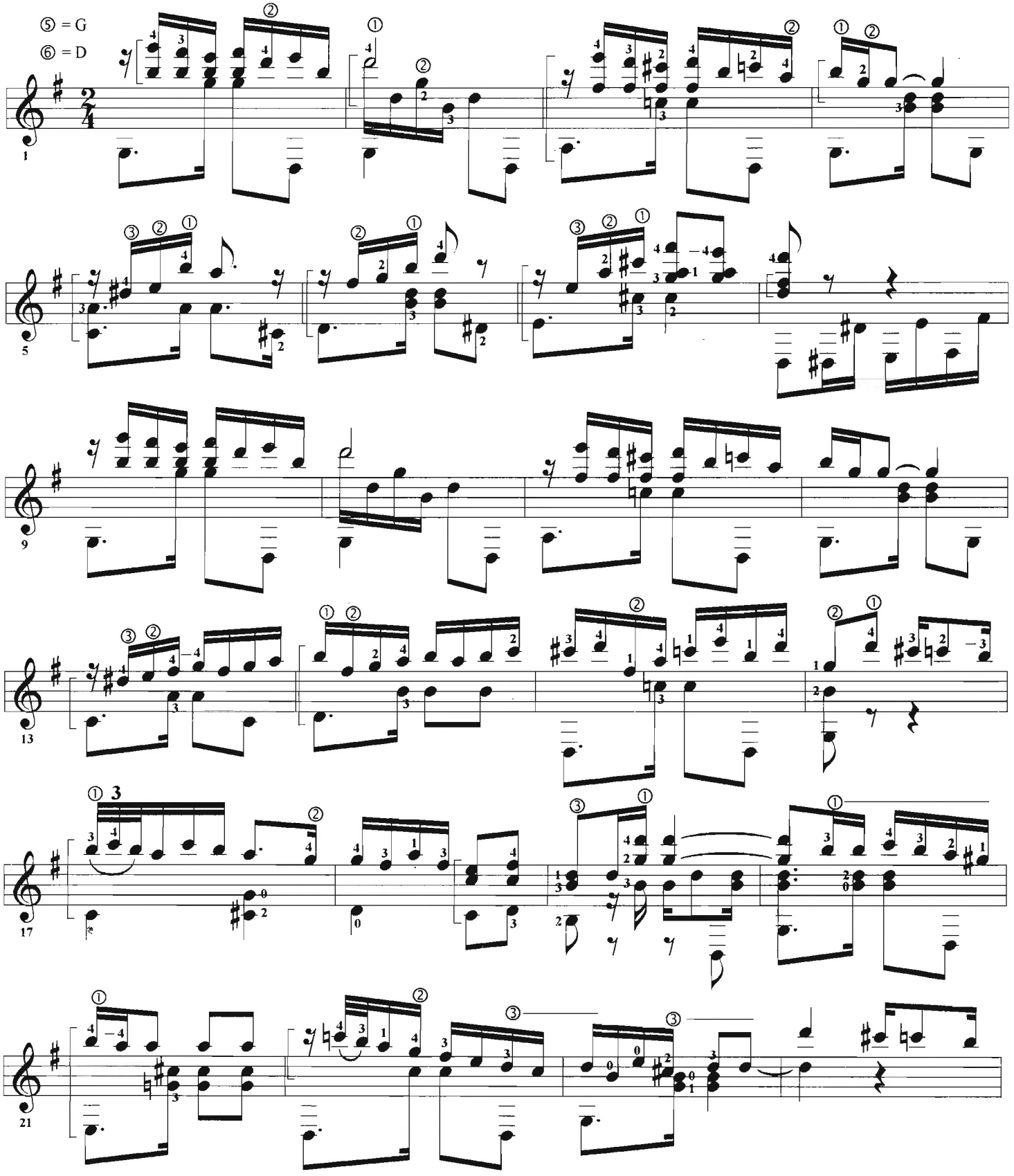
Agustin Barrios Mangore



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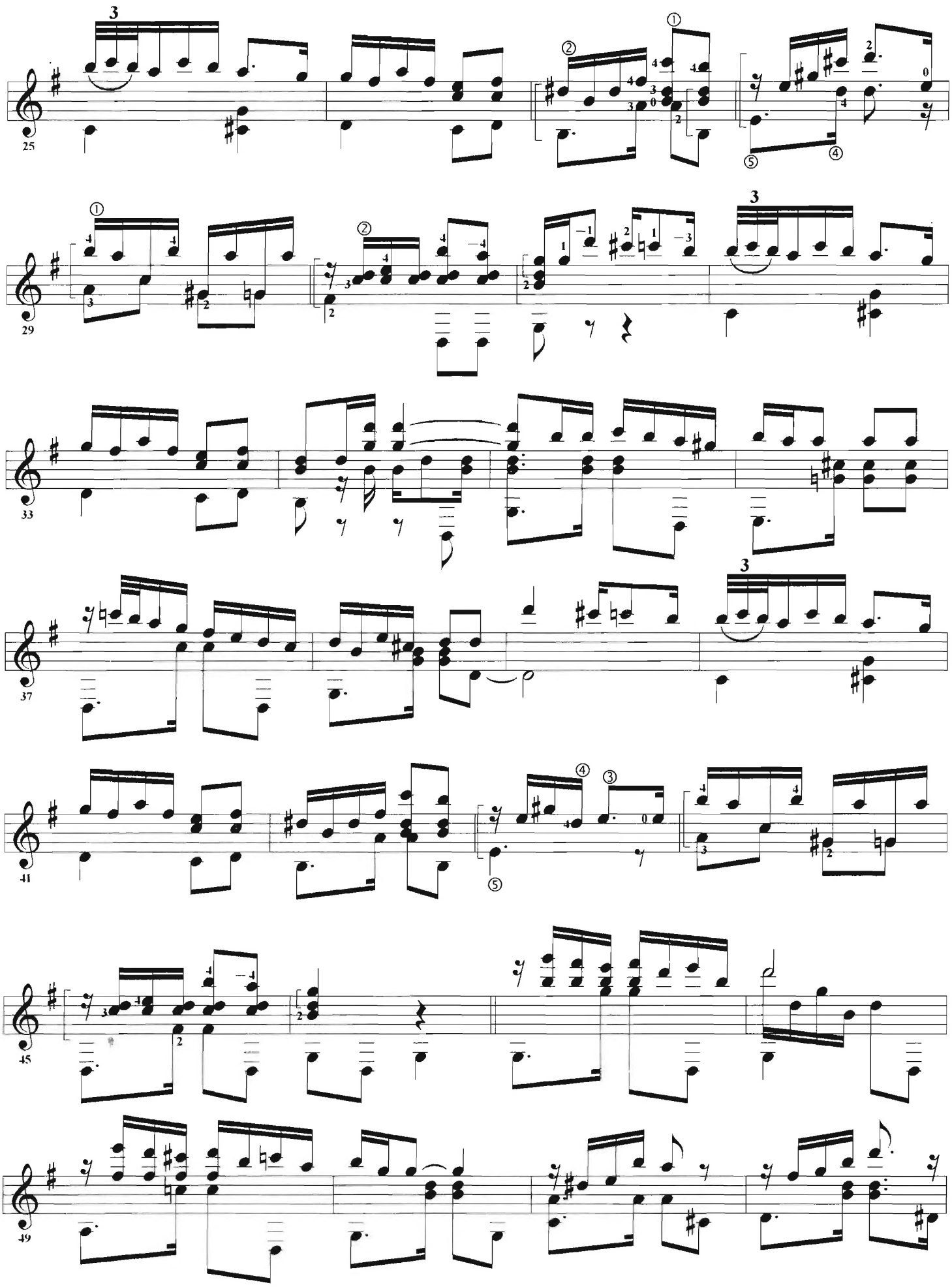

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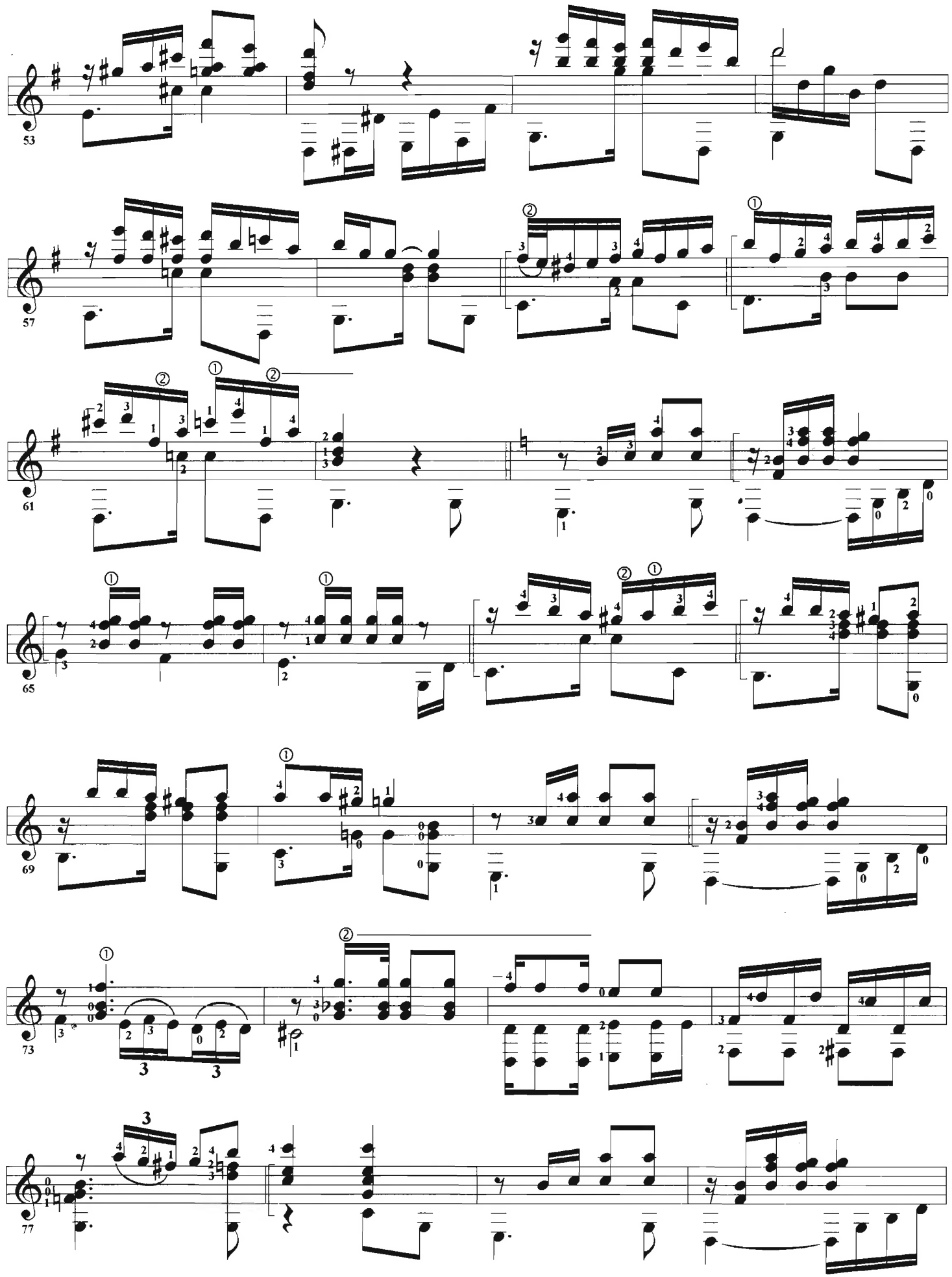

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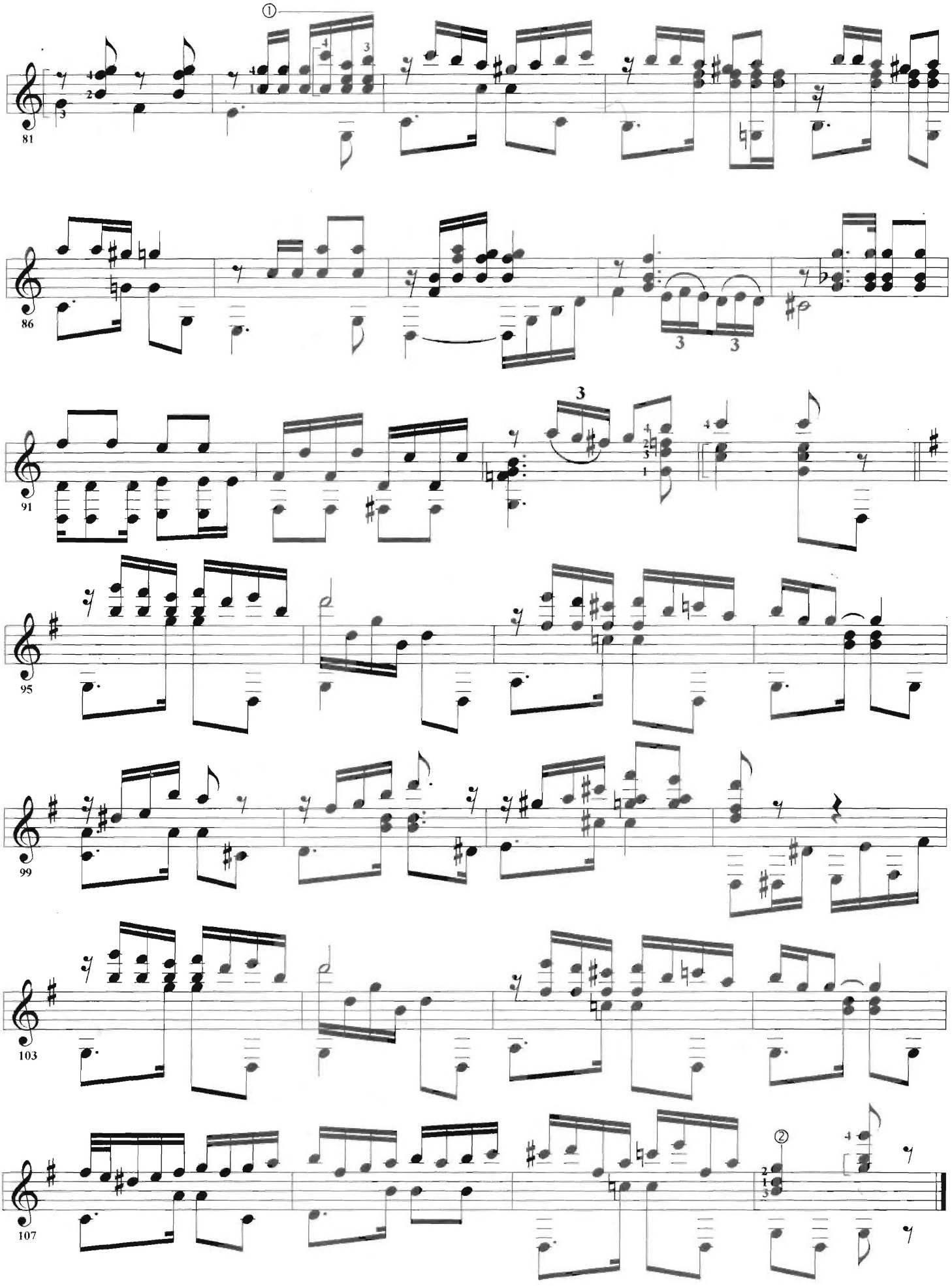

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Romanza

"Fuegos Fatuos"

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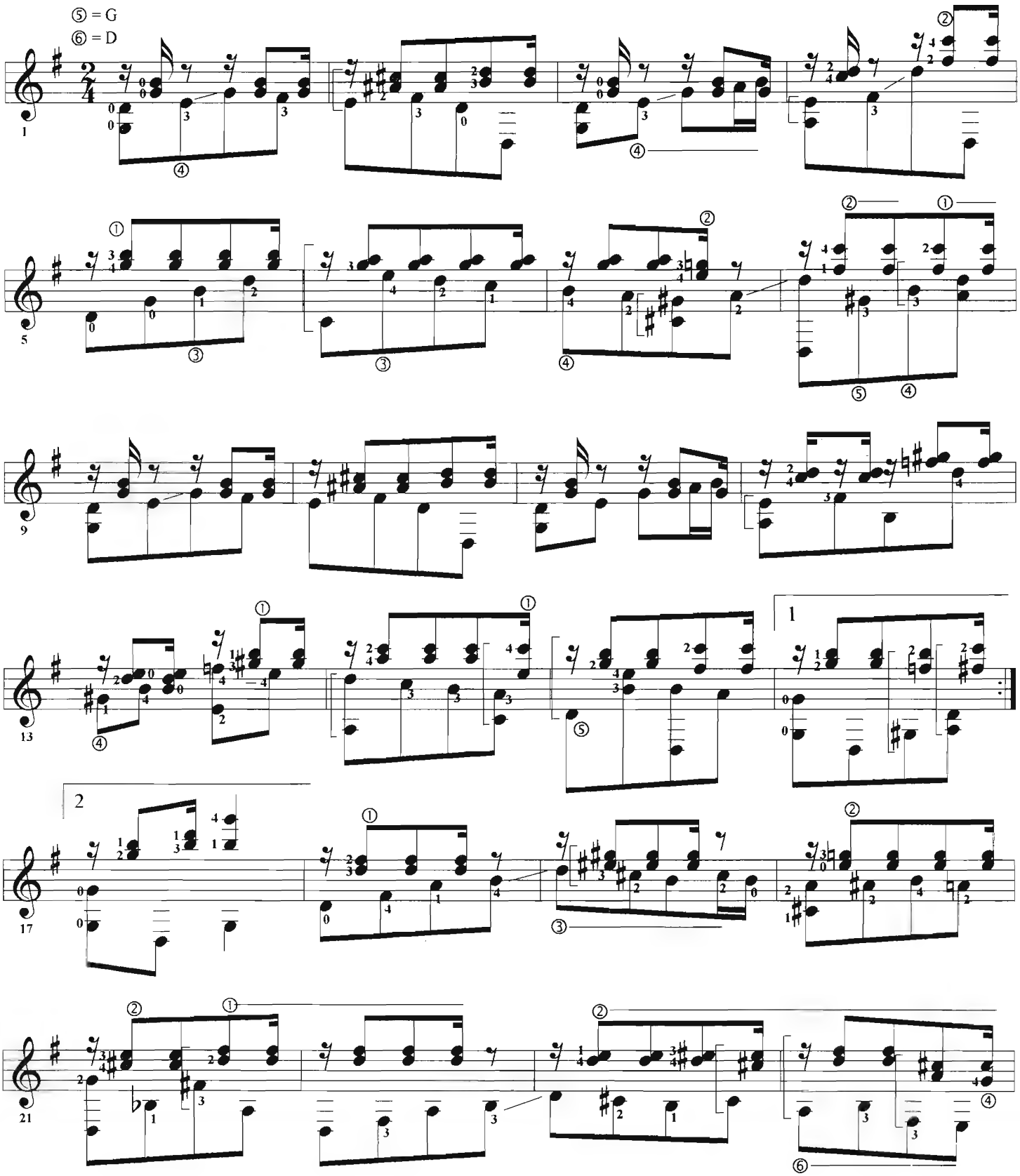

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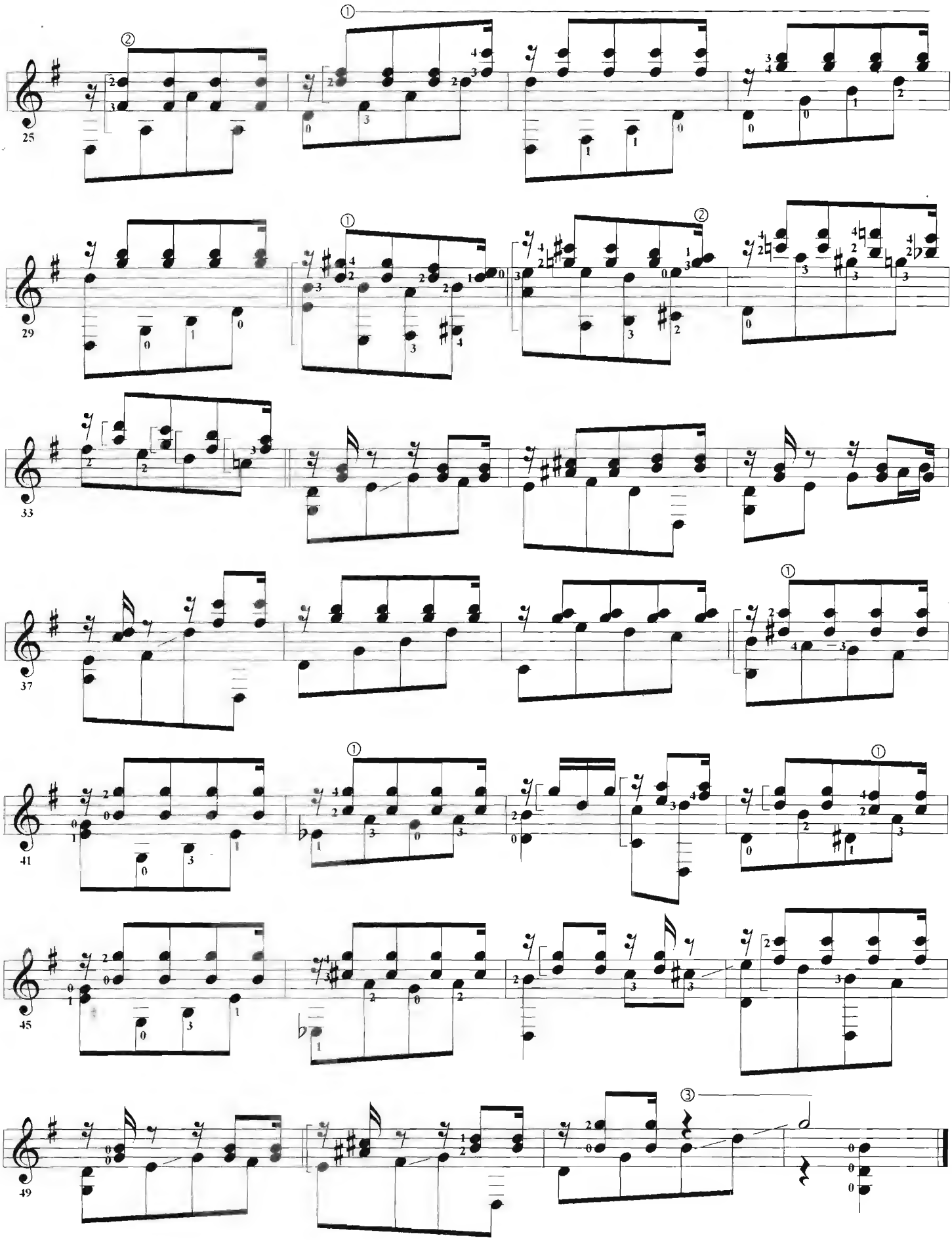

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Pericon

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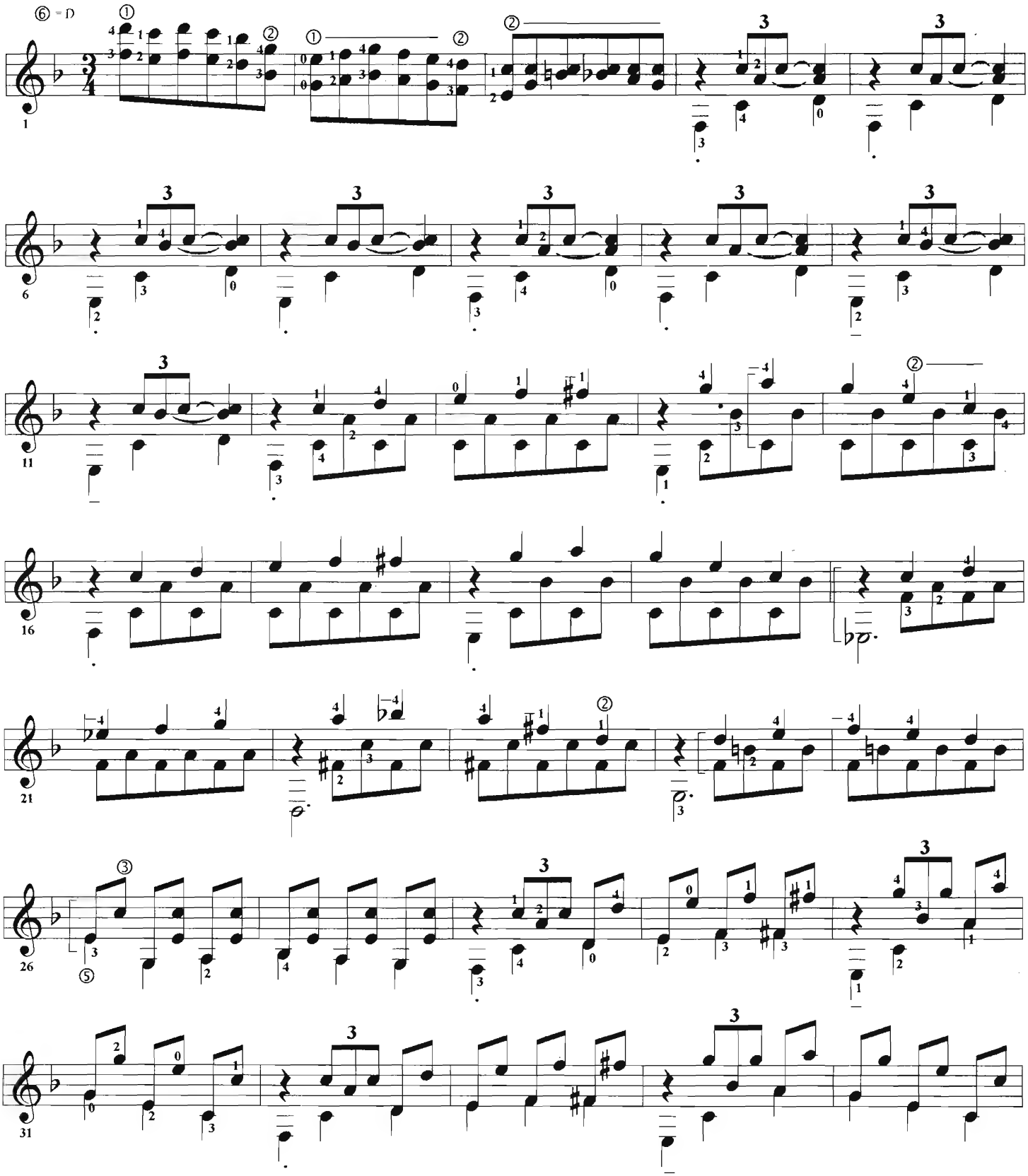

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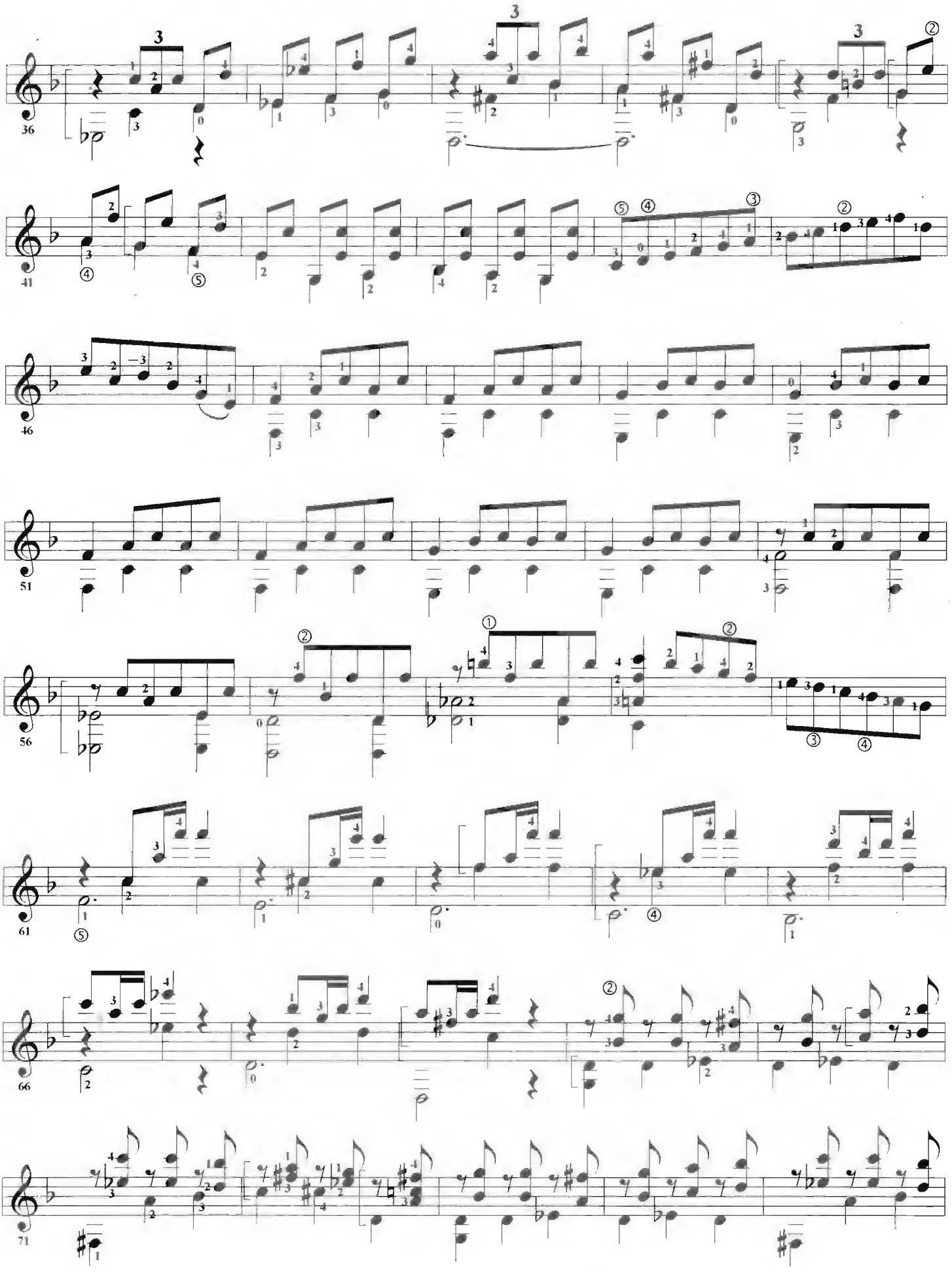

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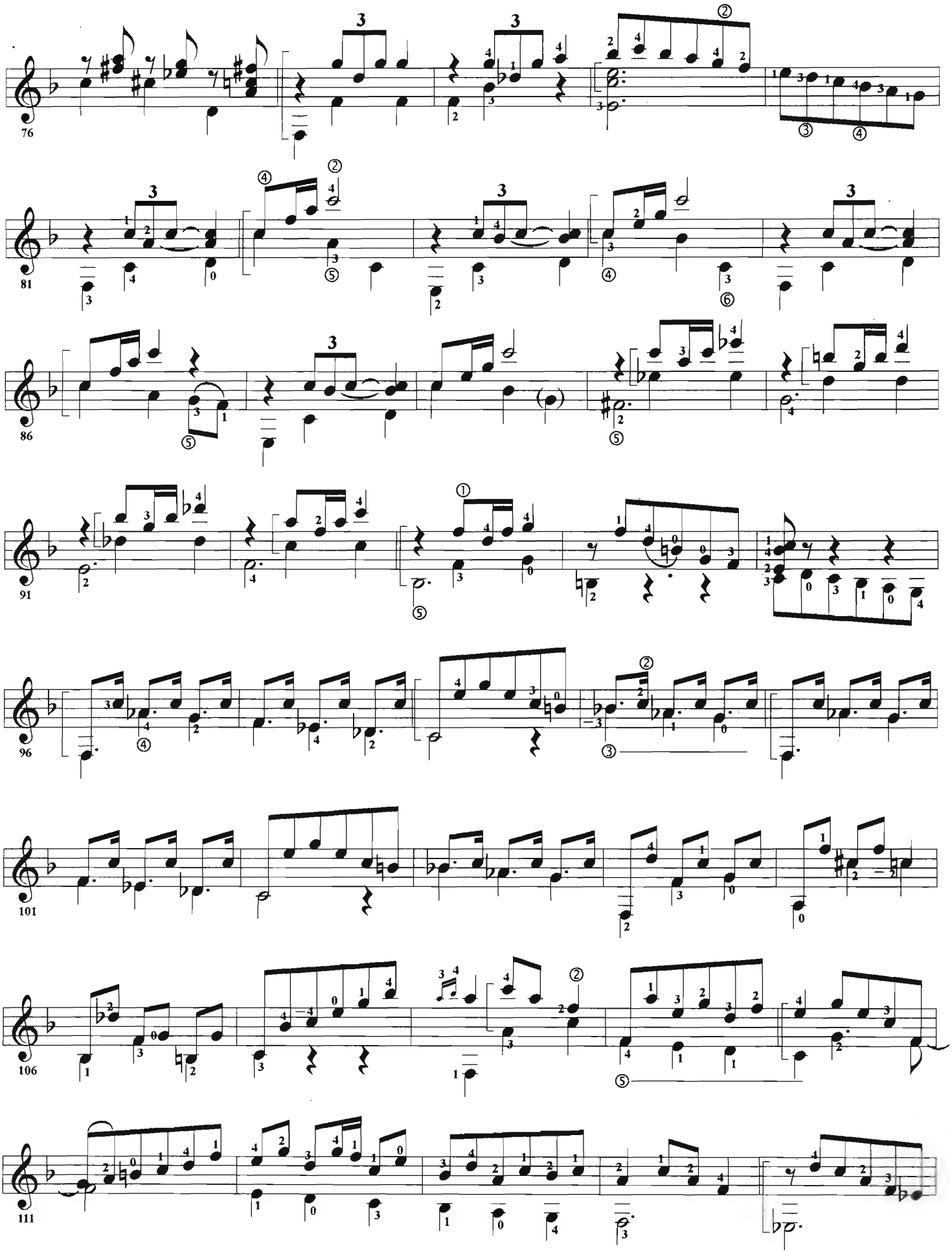

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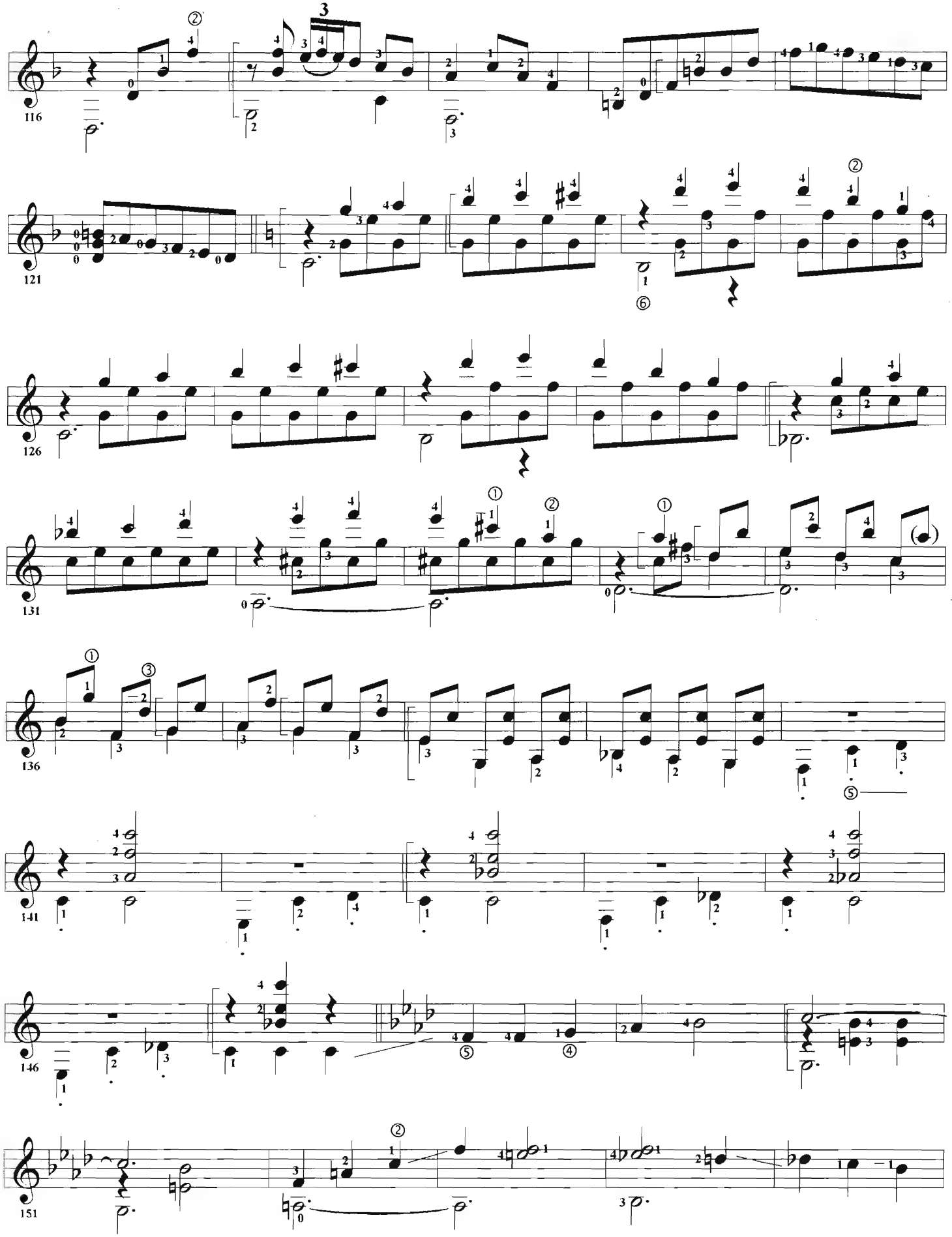

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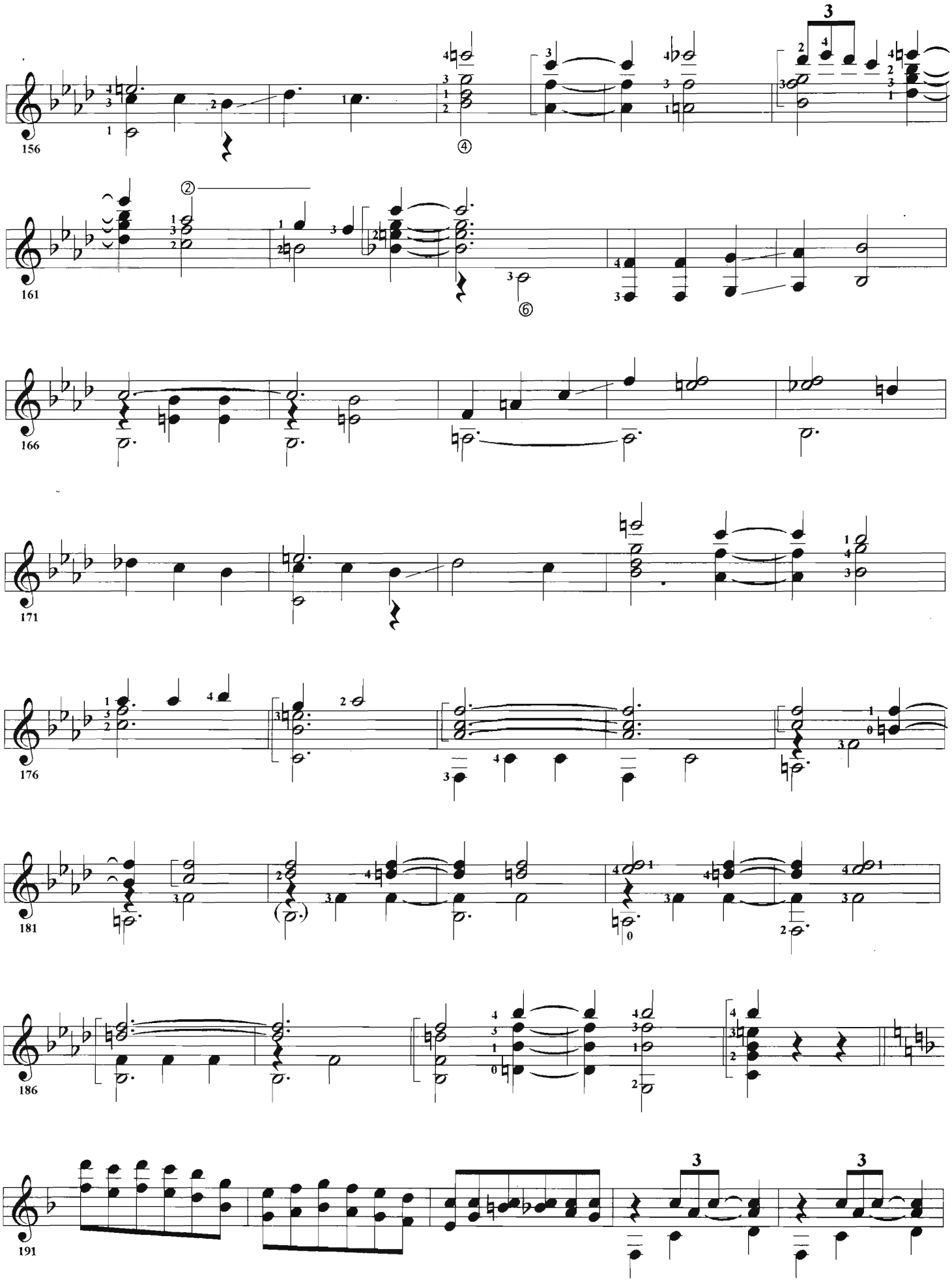

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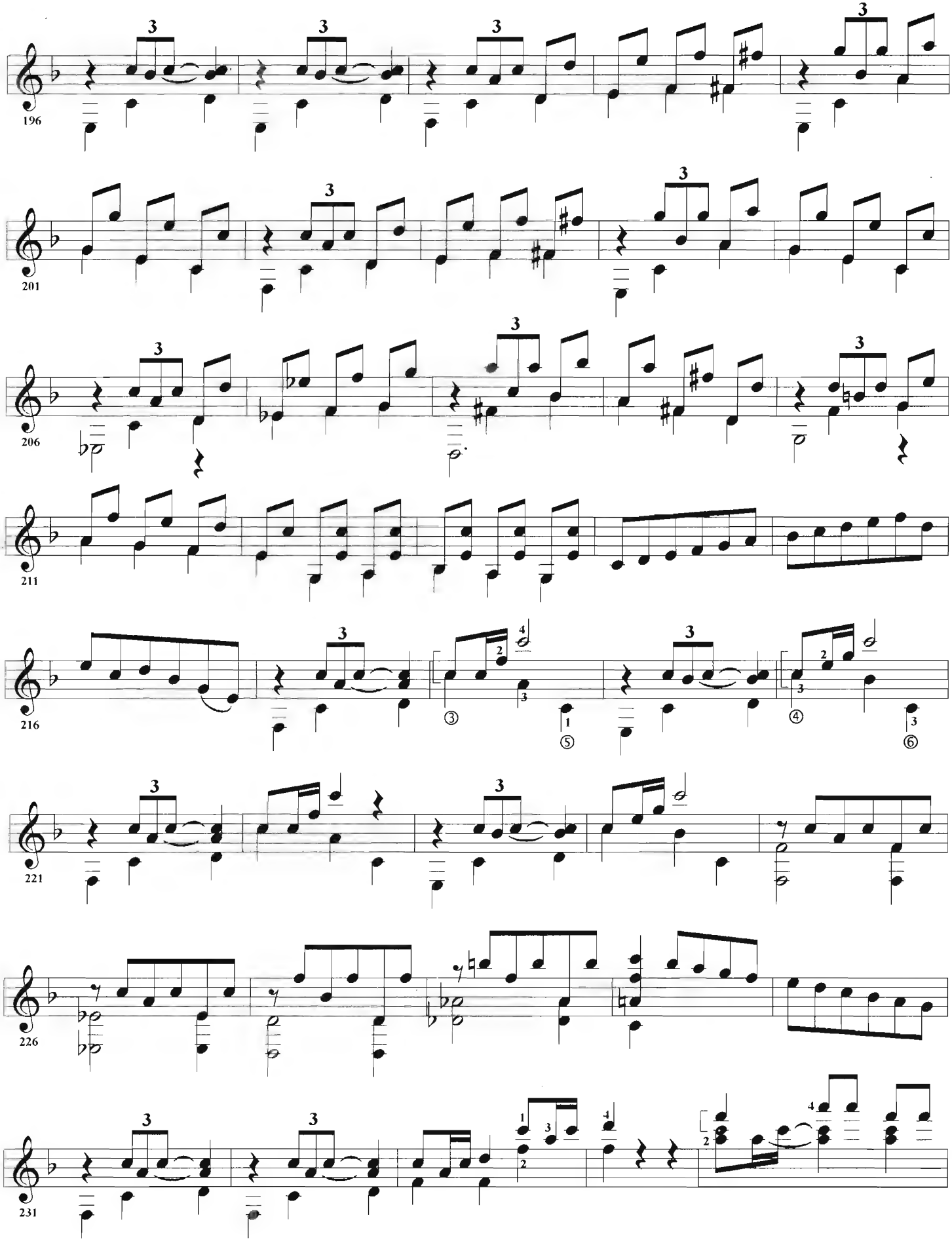

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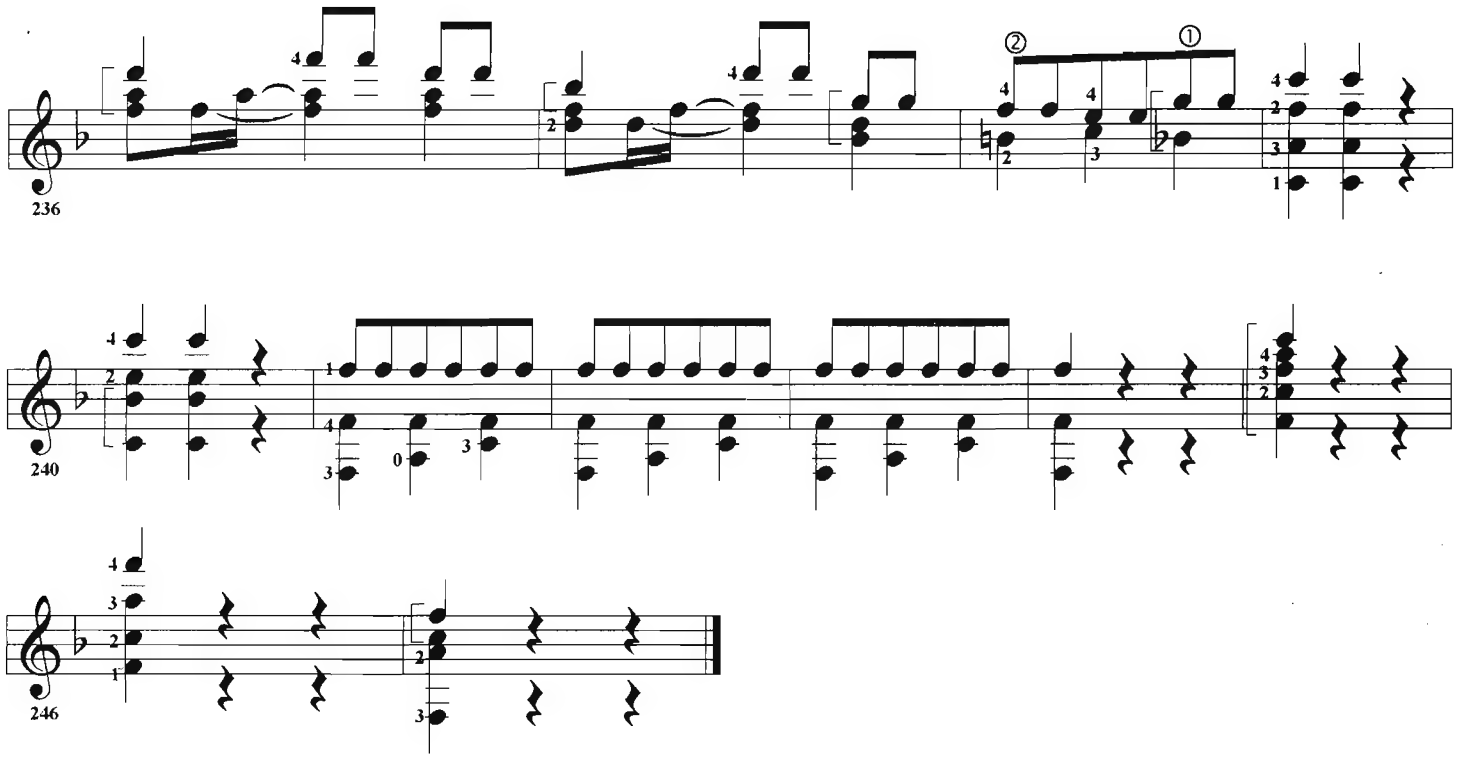

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Maxixa

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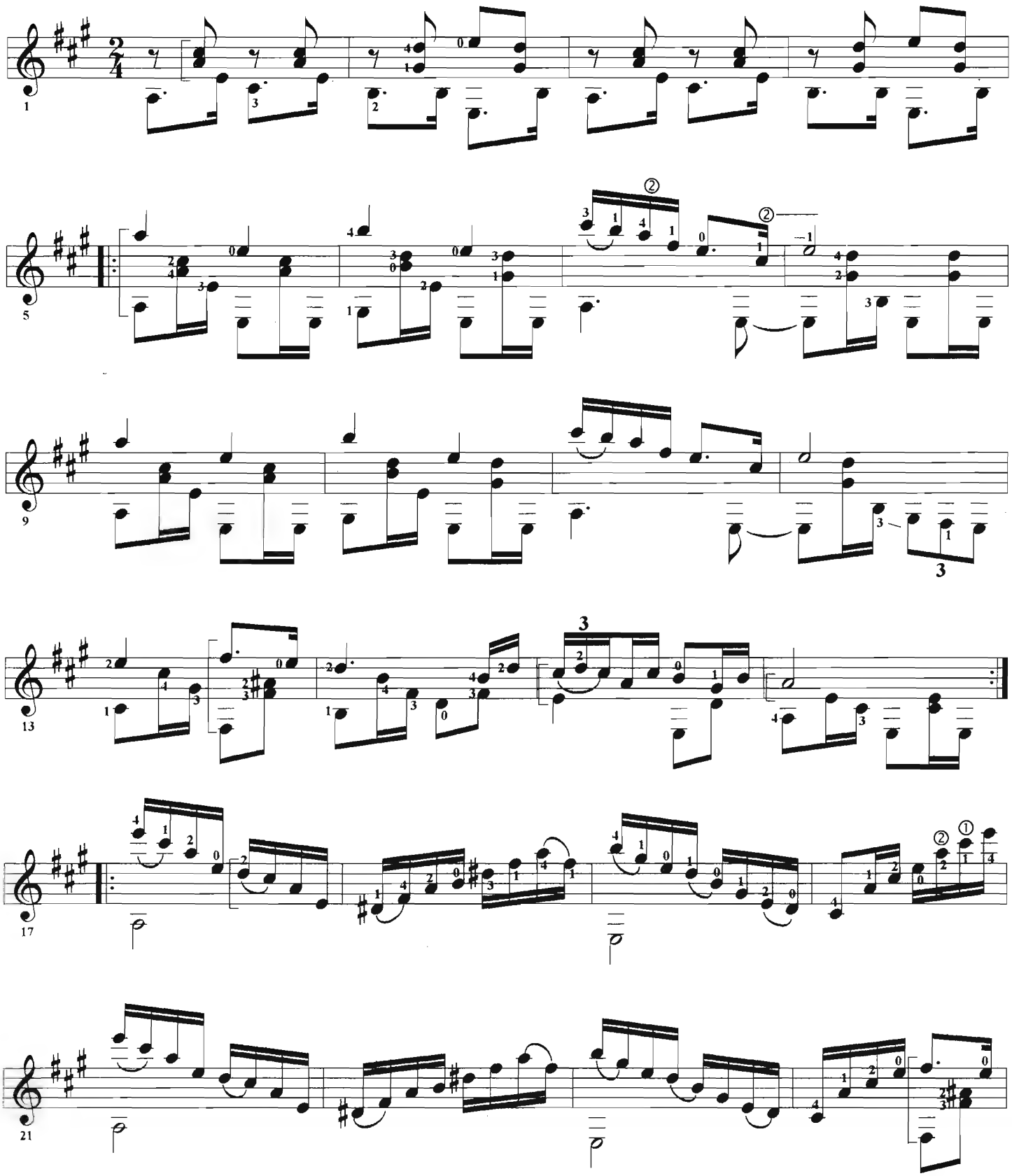

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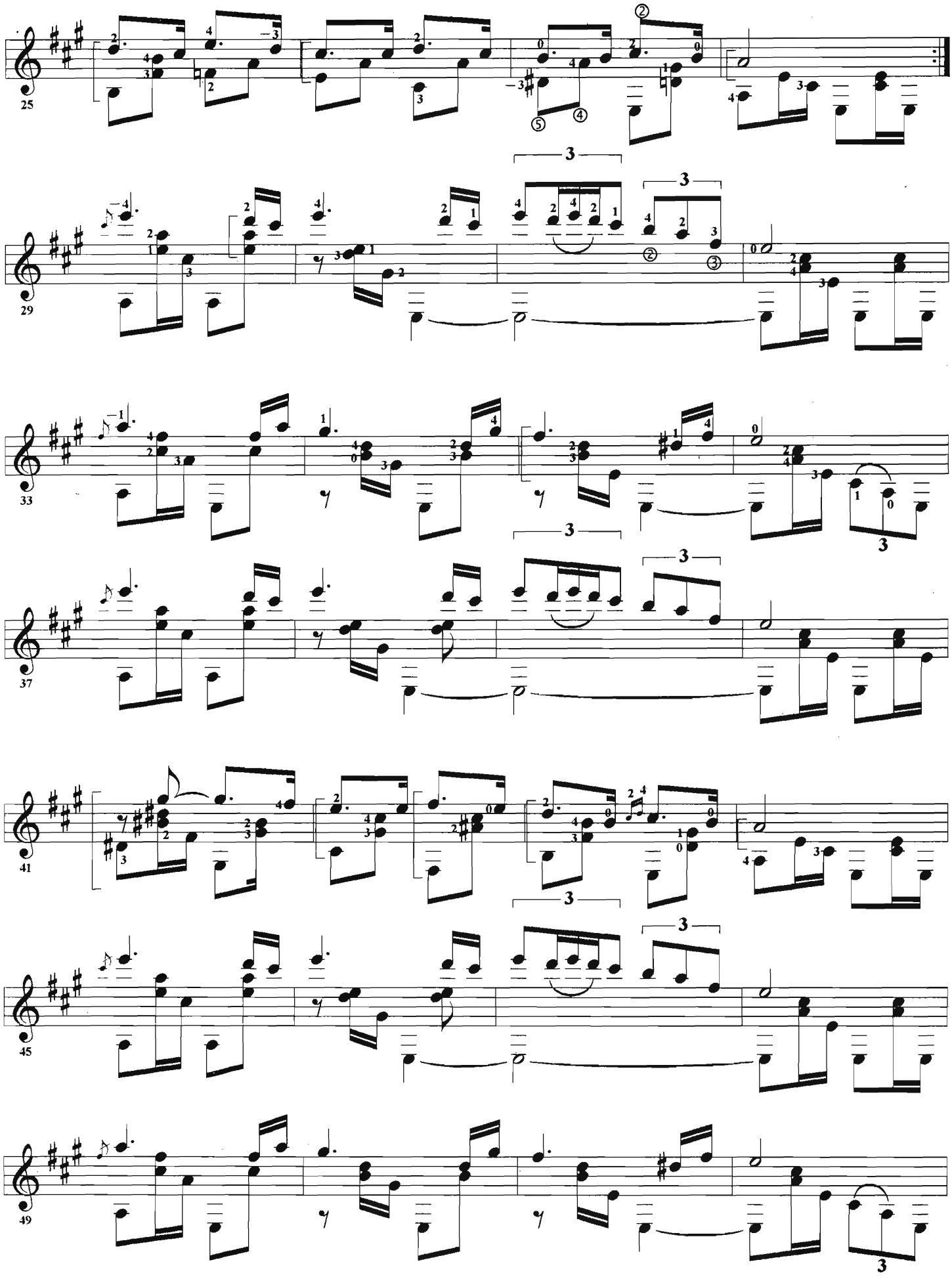

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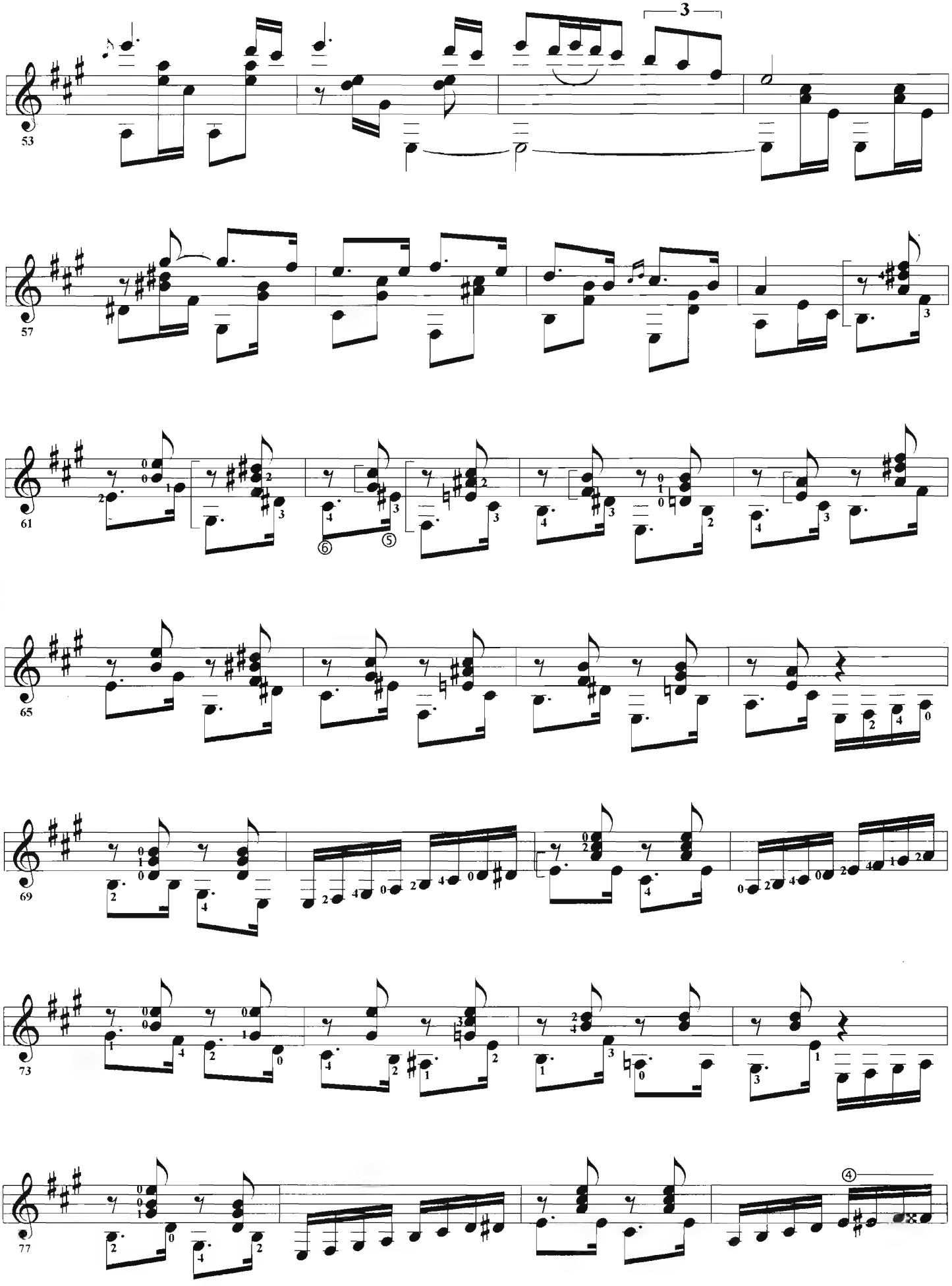

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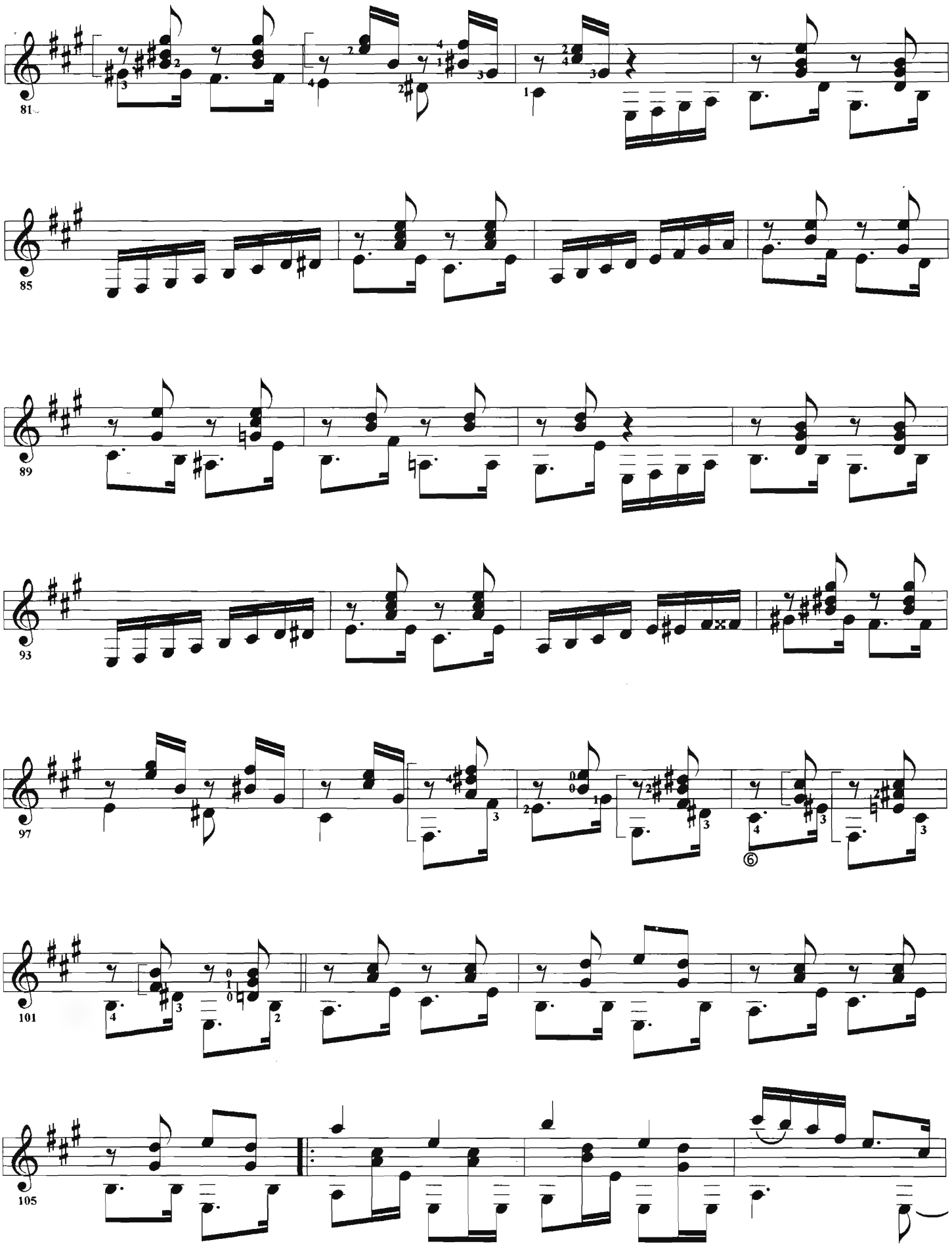

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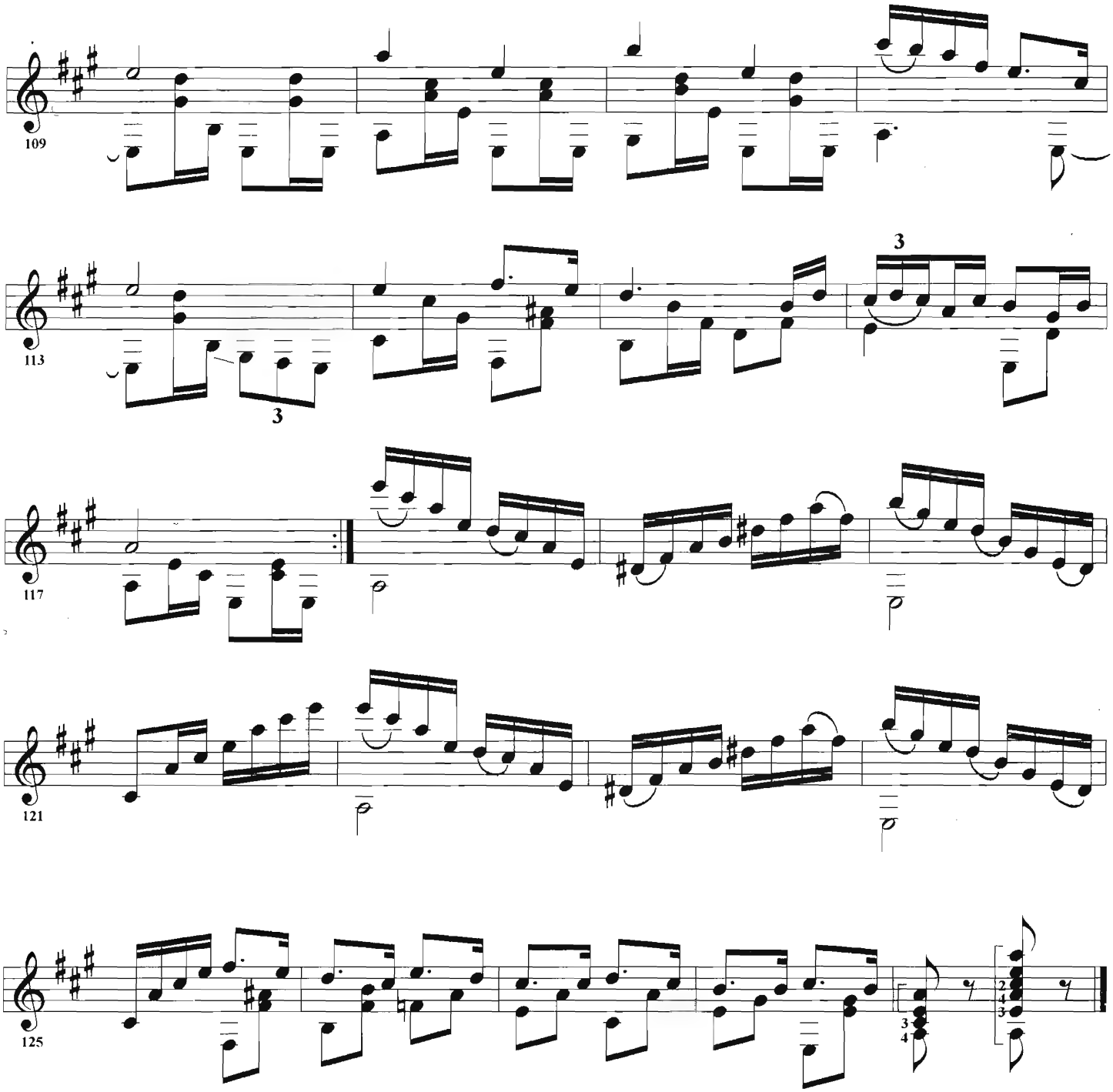

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Jota

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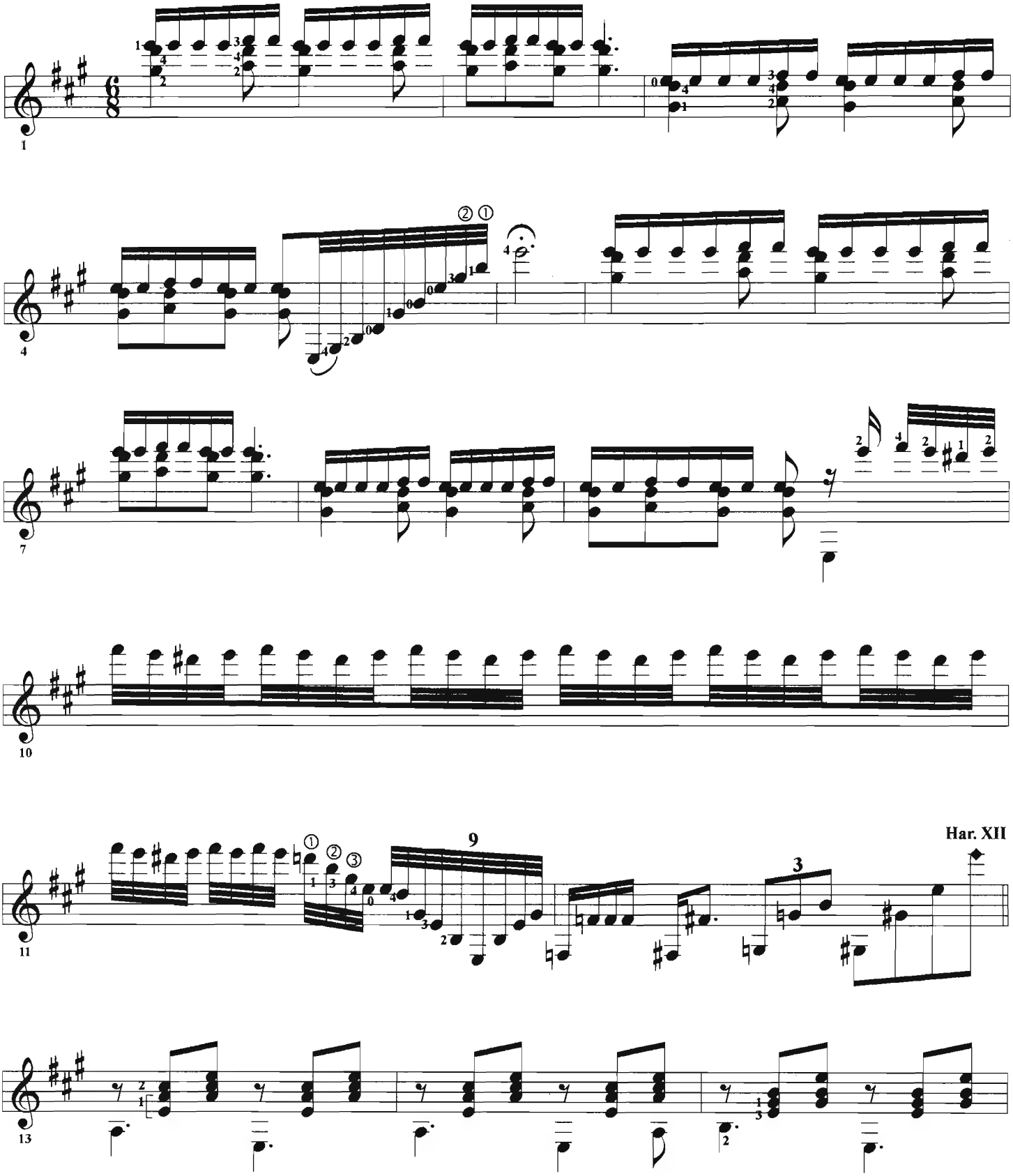

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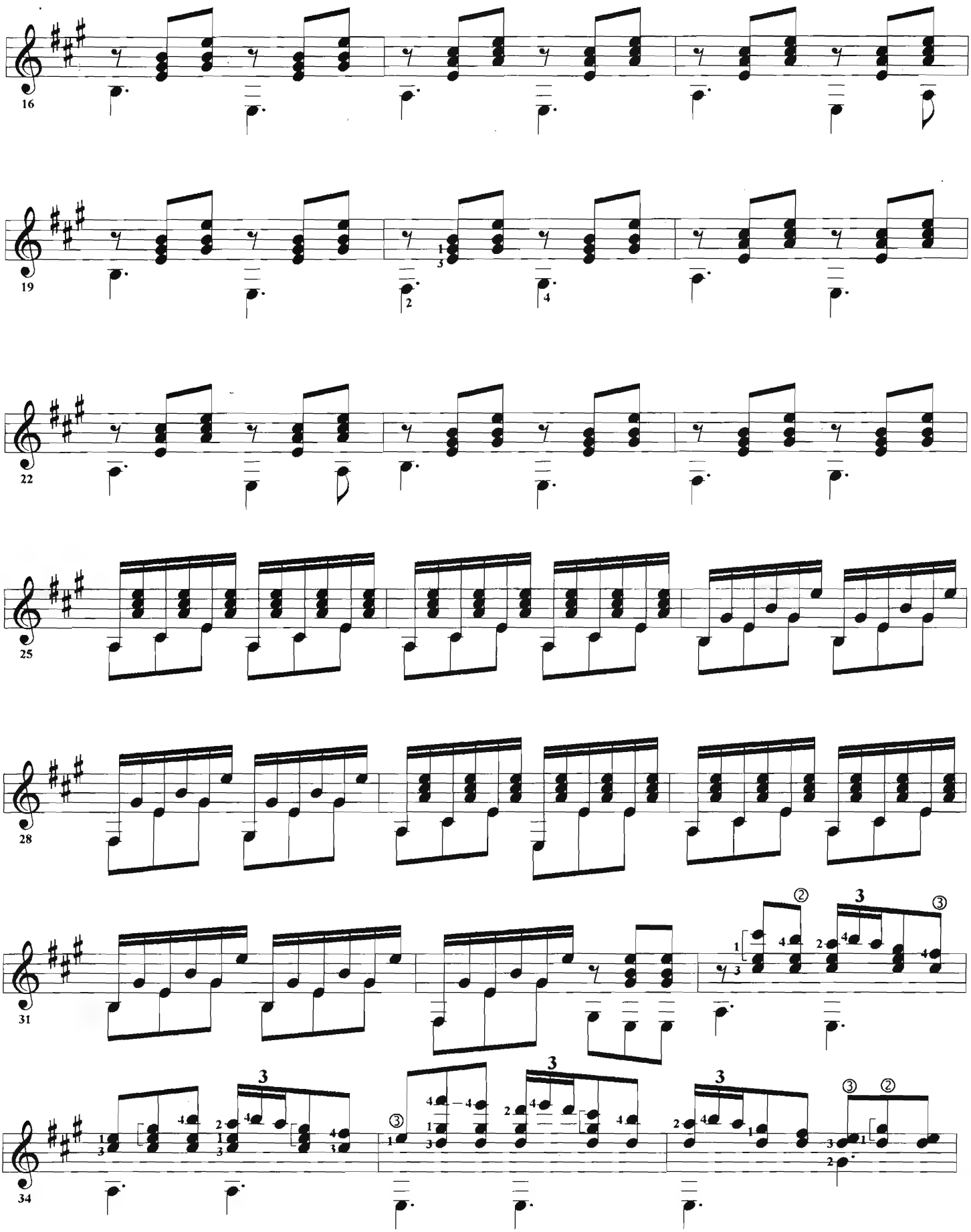

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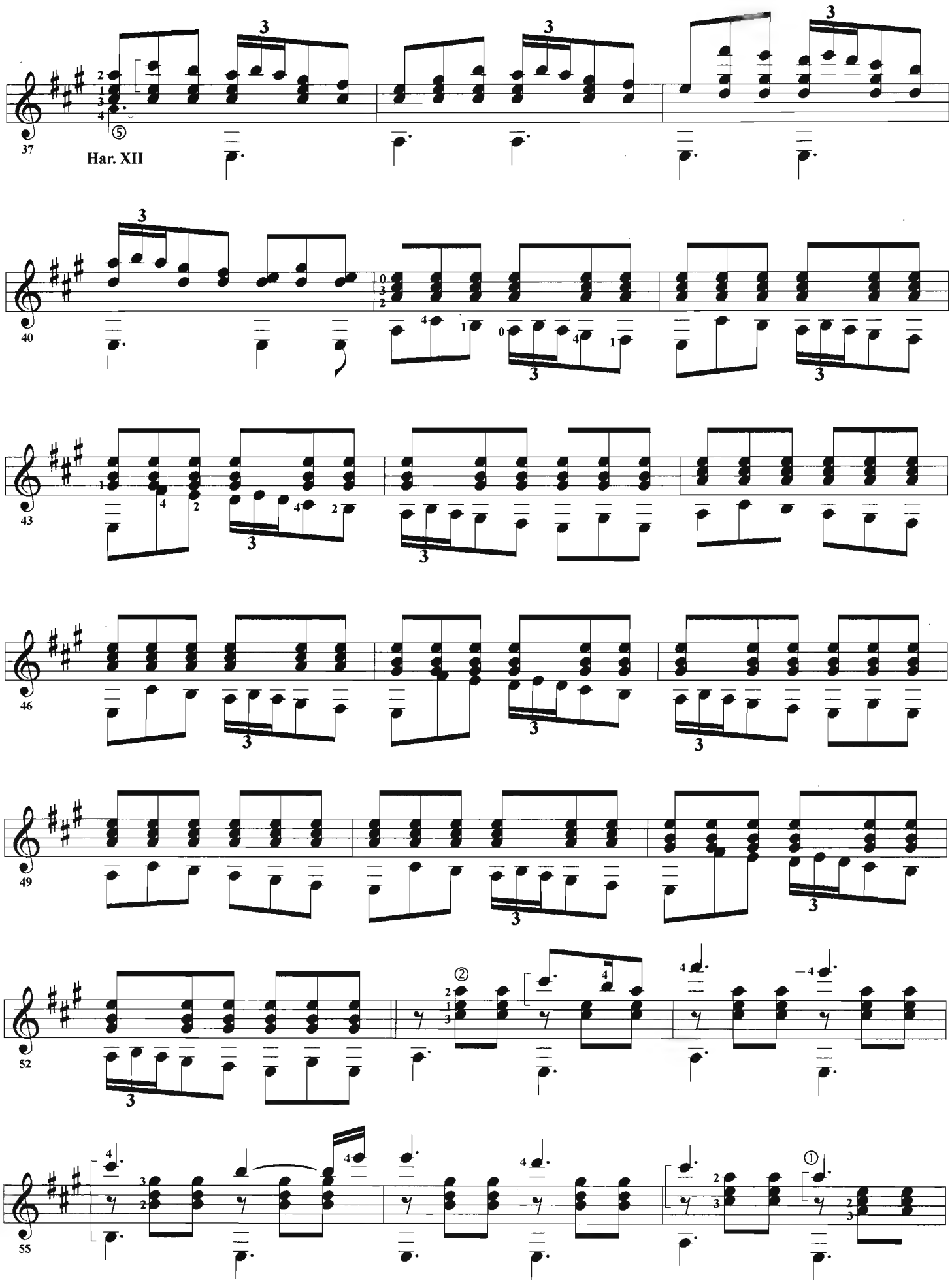

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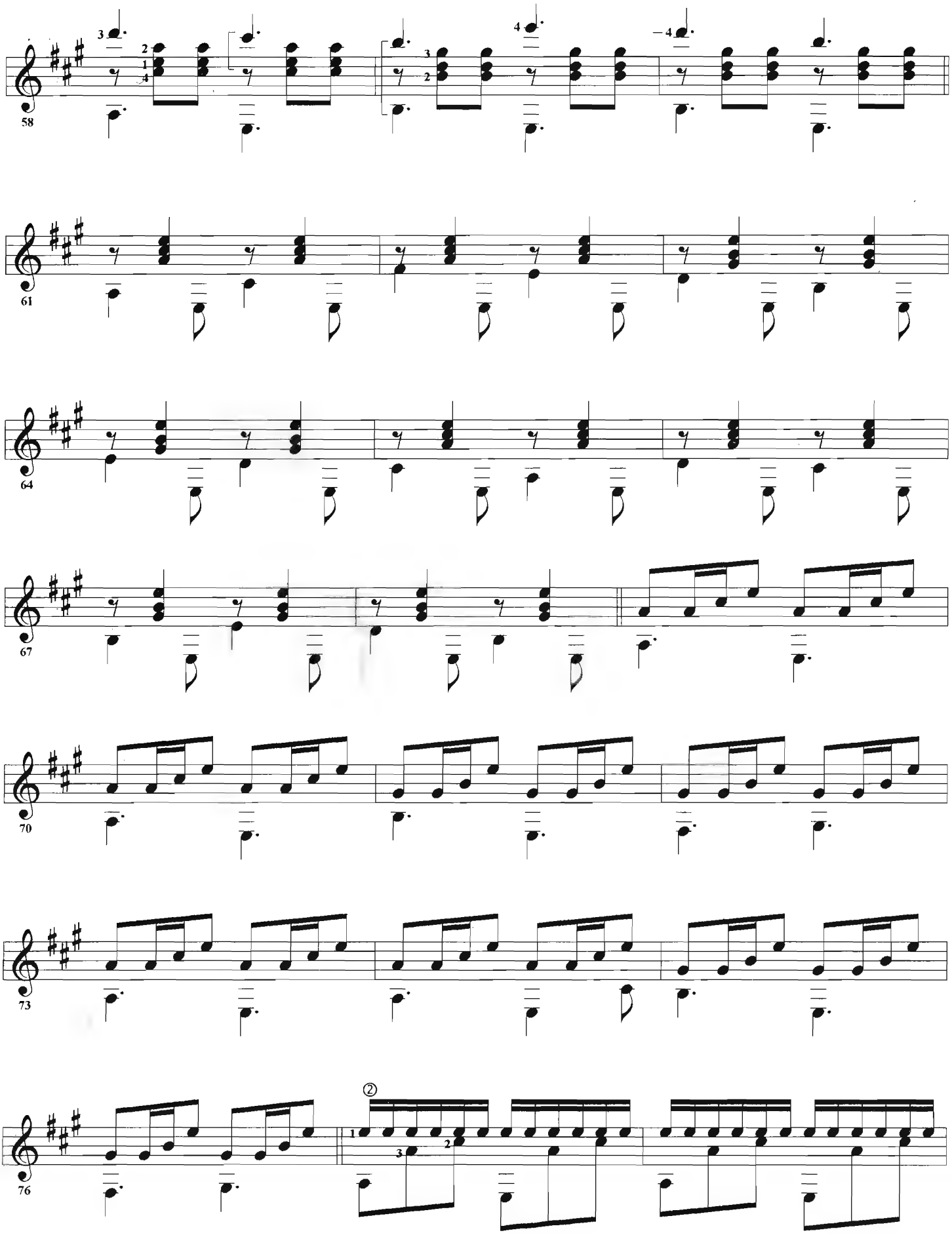

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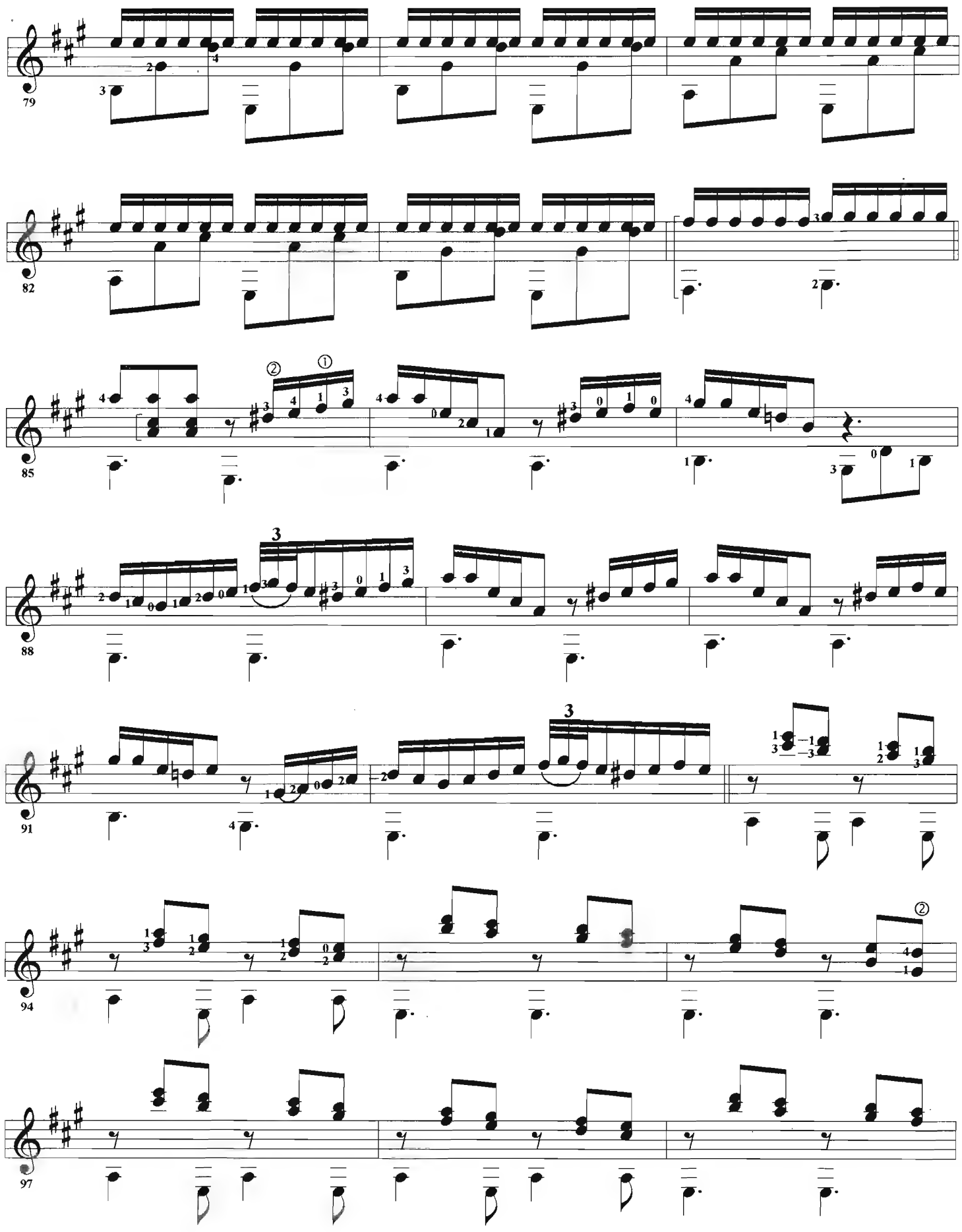

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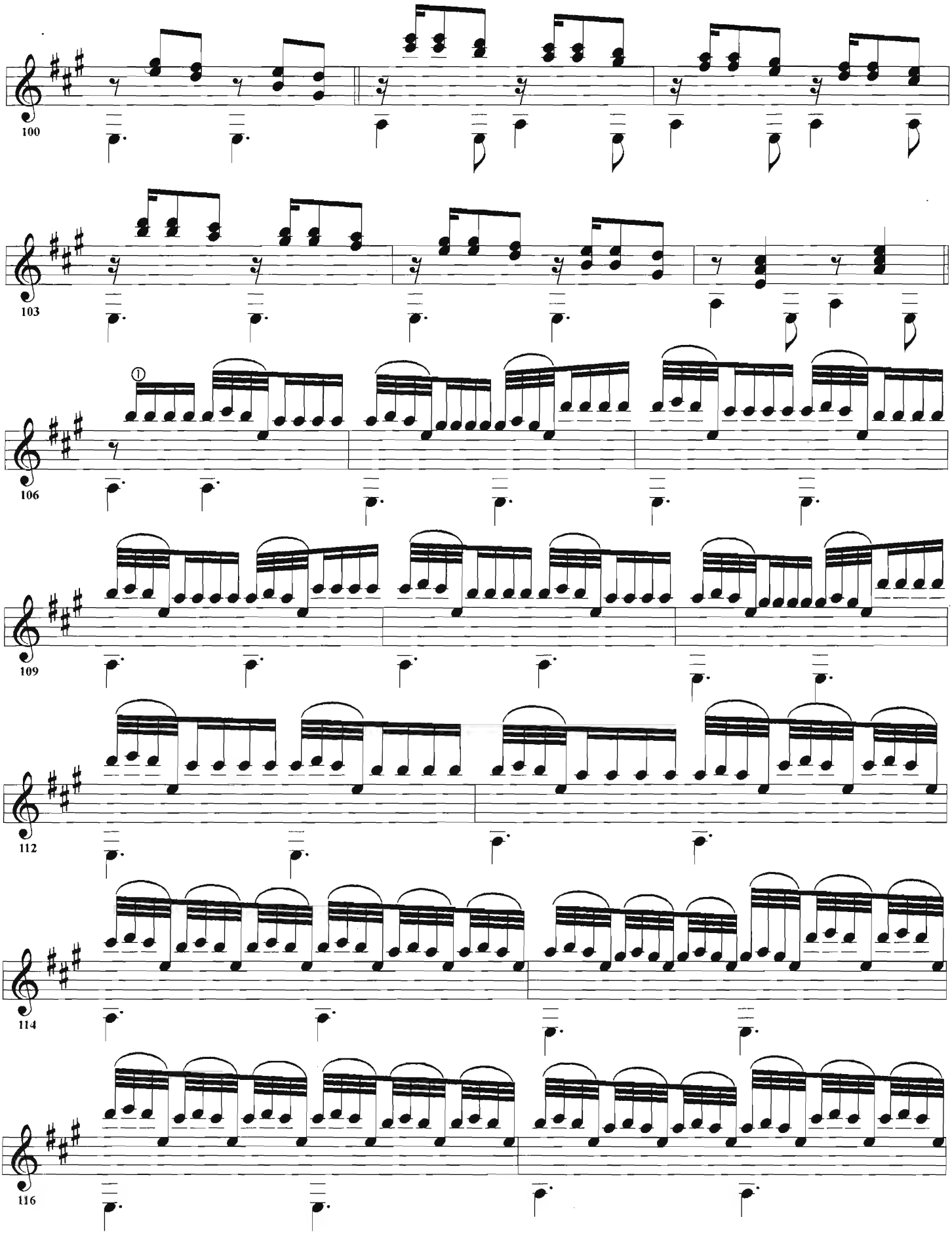

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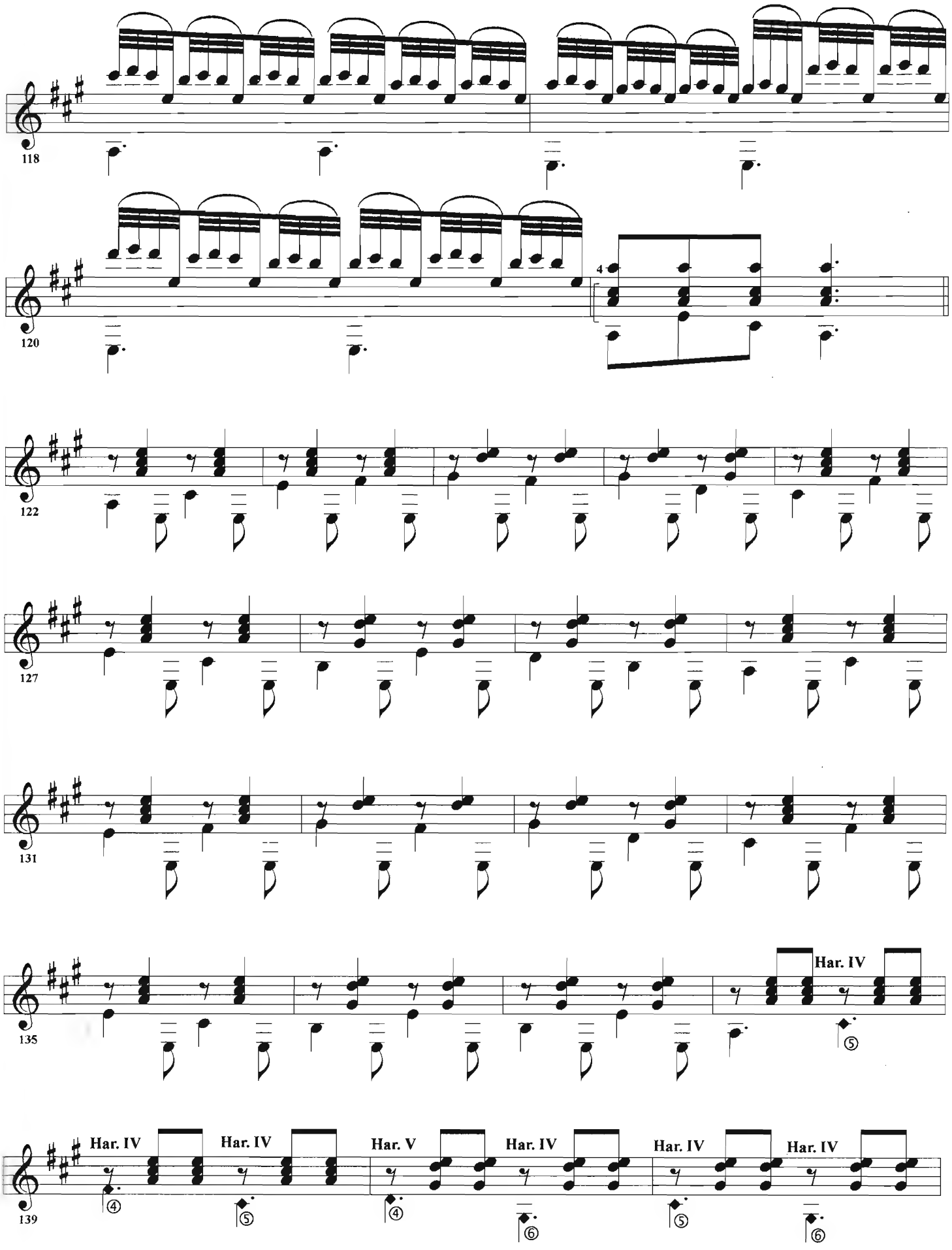

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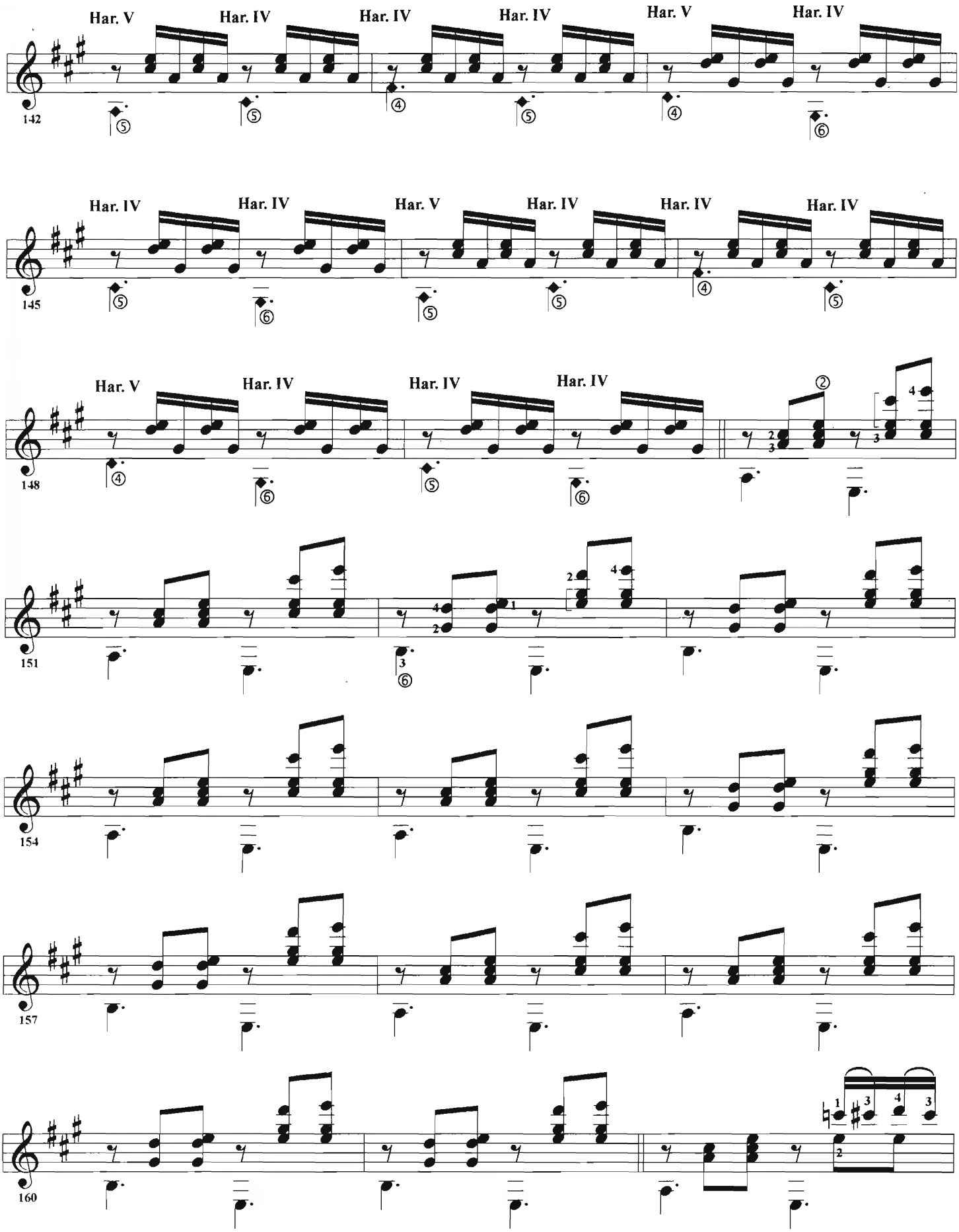

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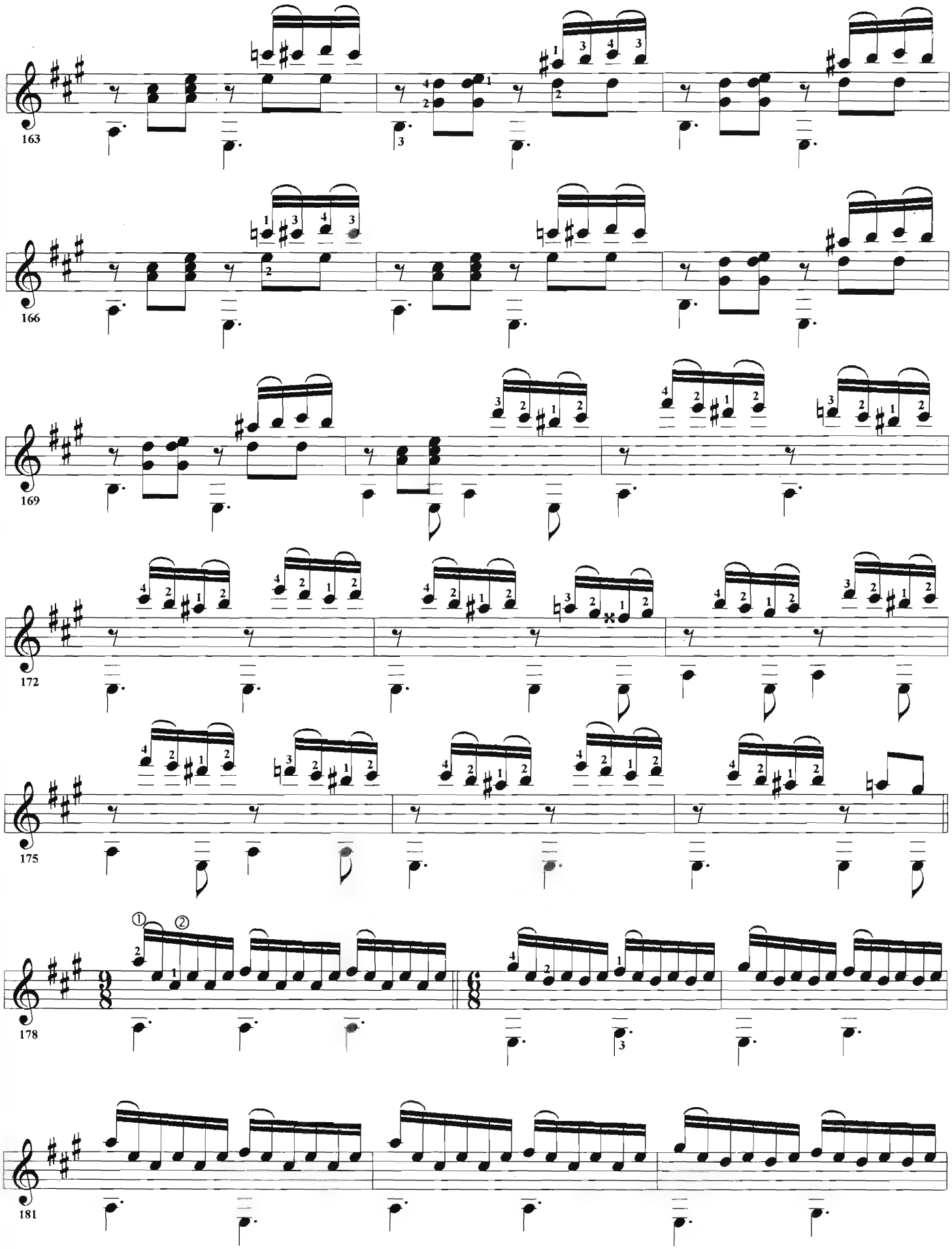

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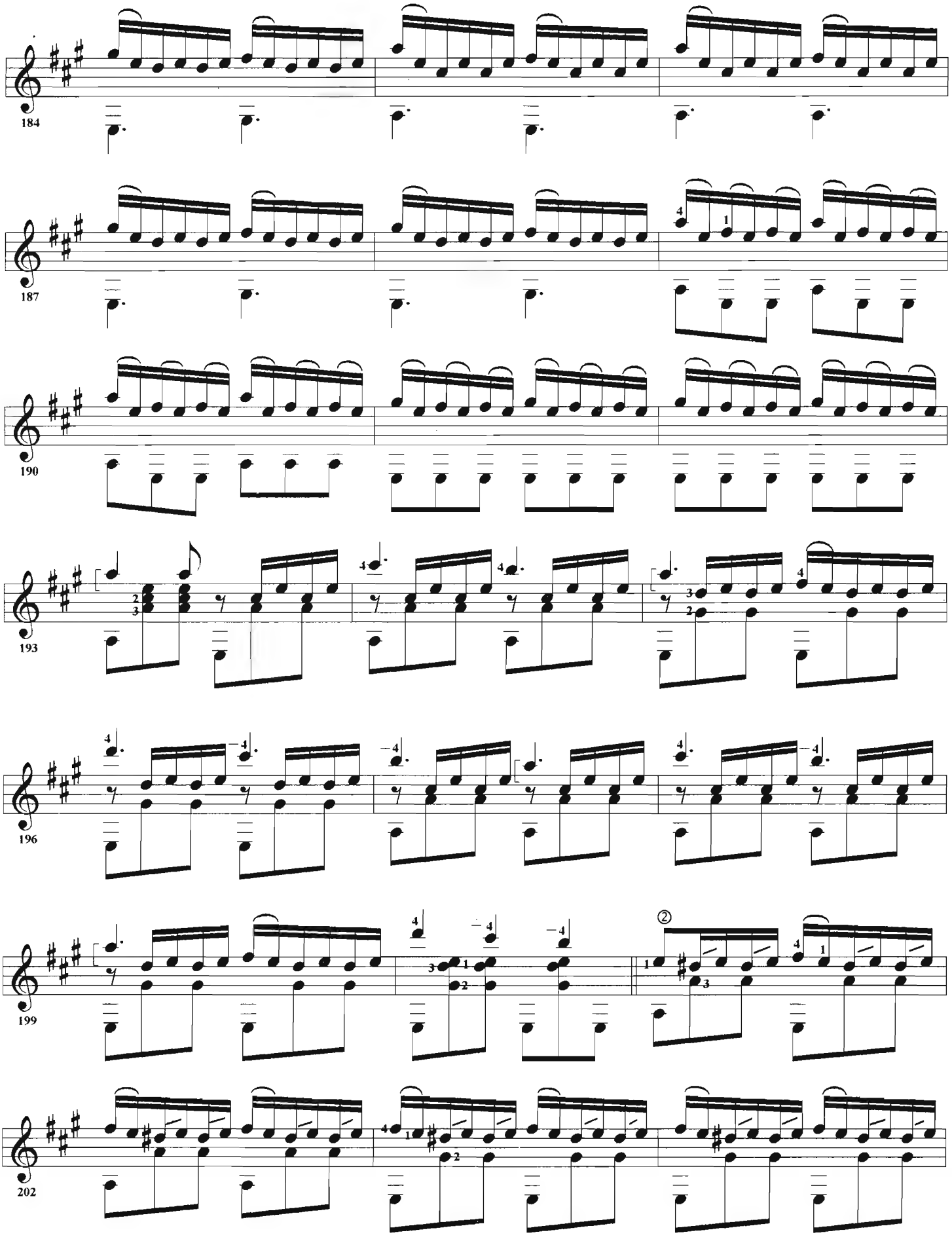

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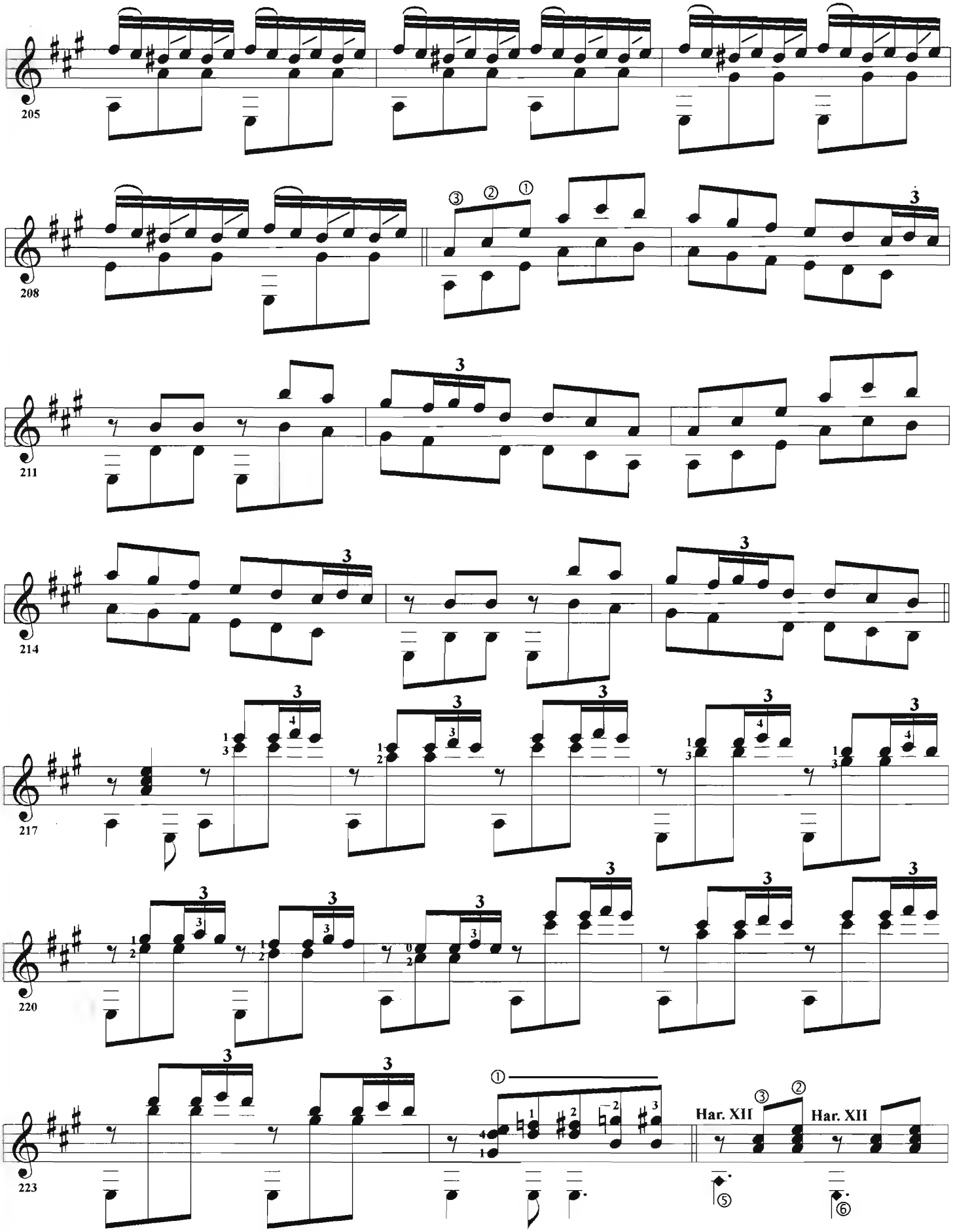

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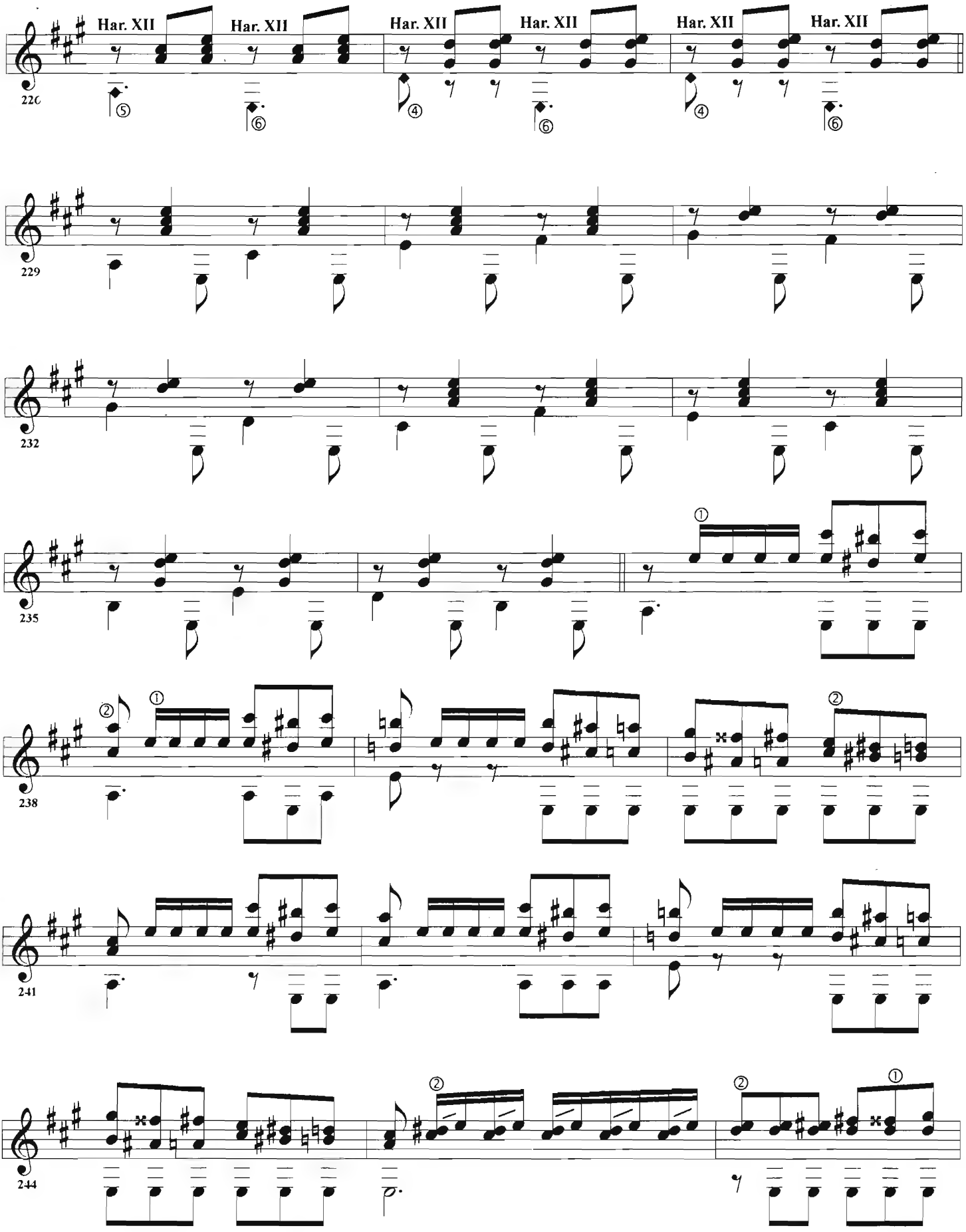

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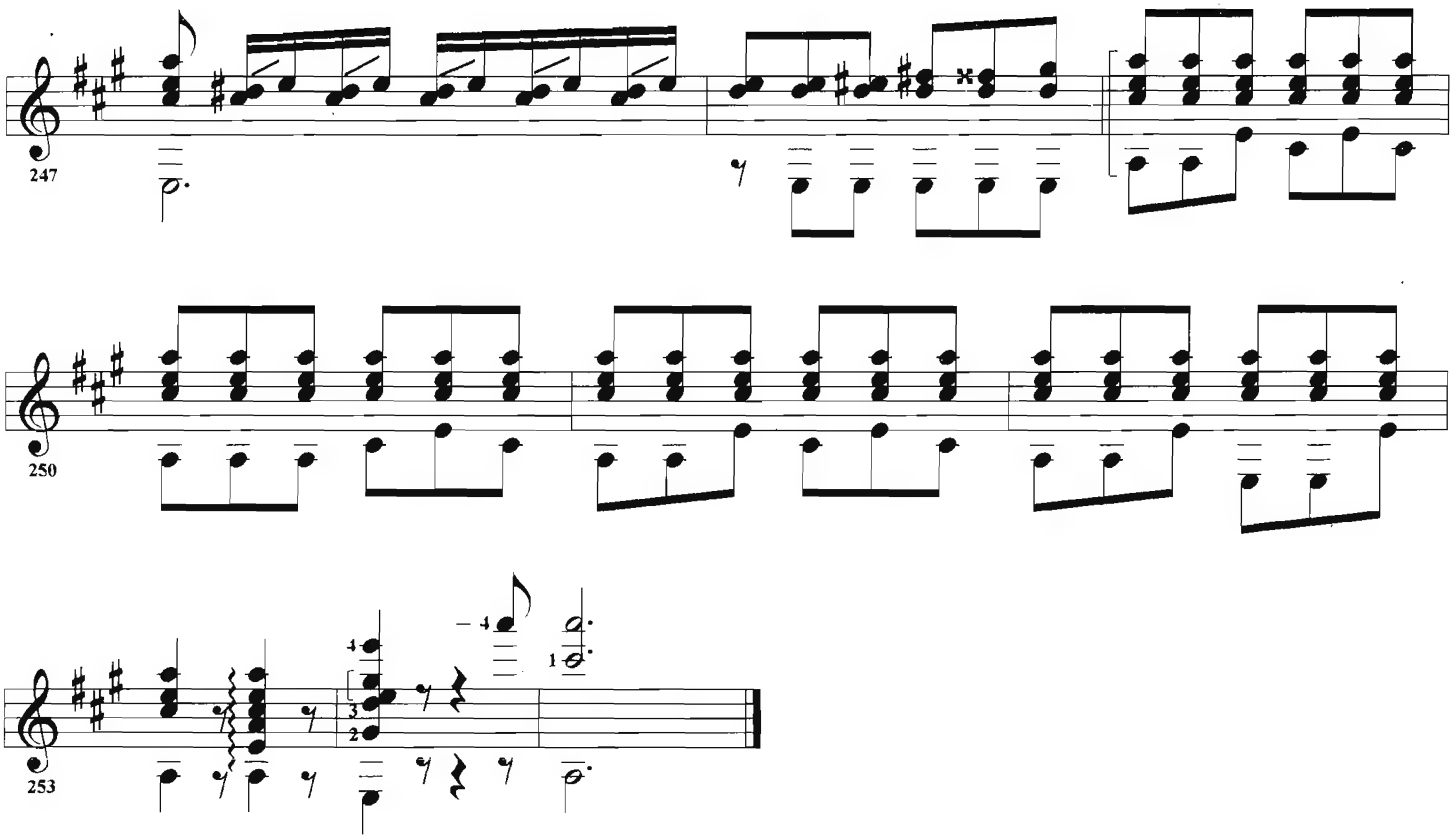

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Divagacion

(en Imitacion al Violin)

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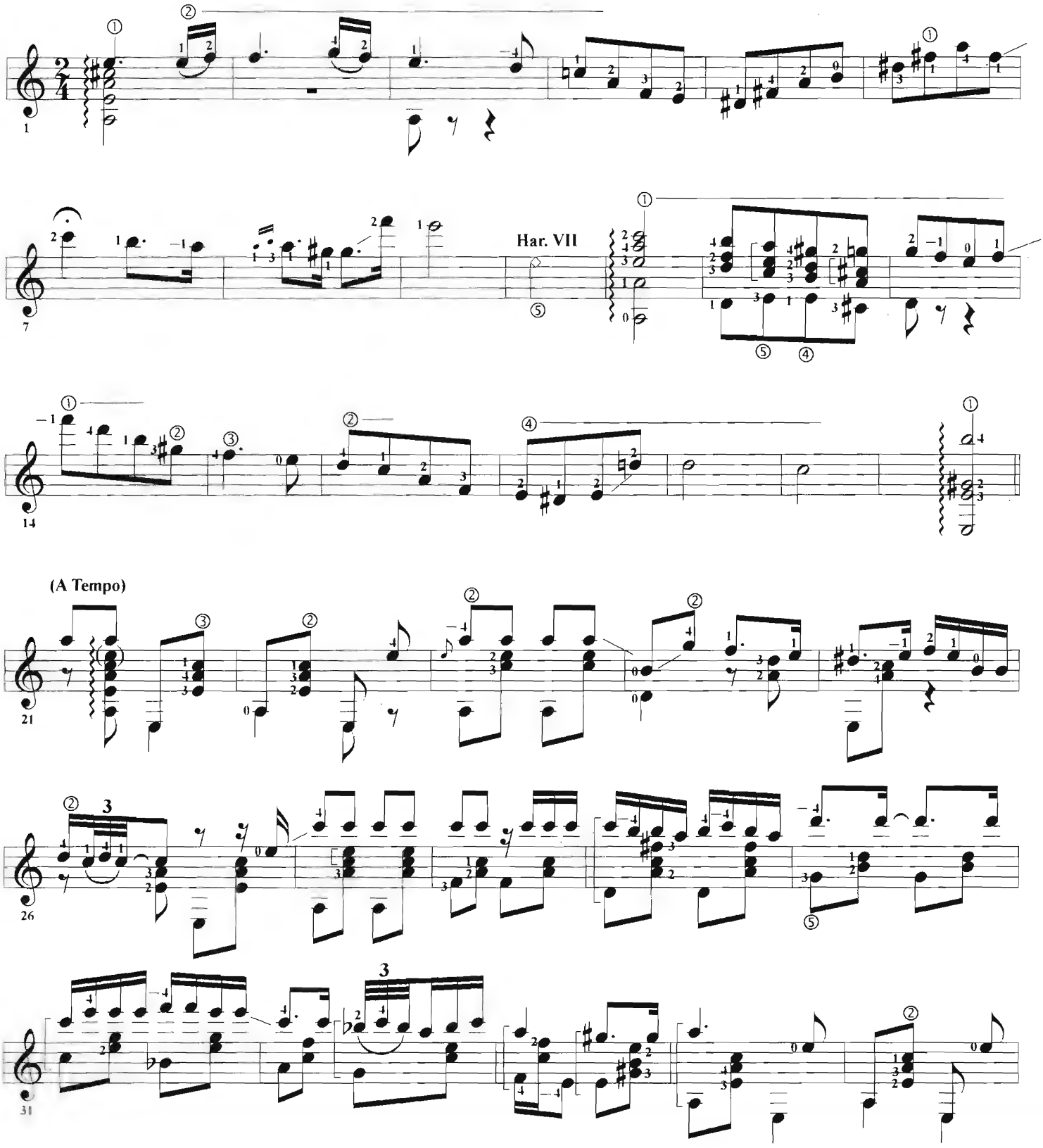
Agustin Barrios Mangore



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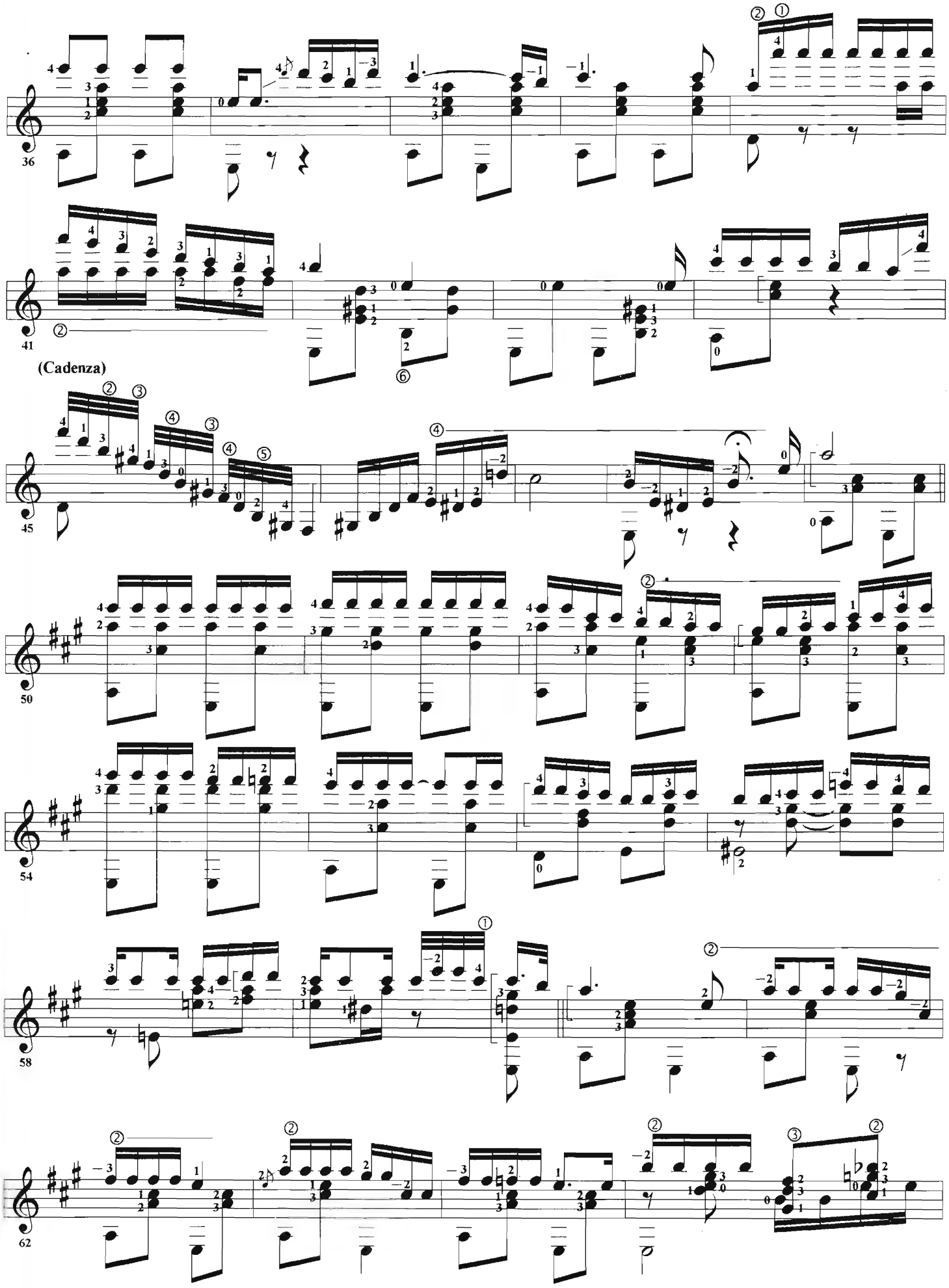

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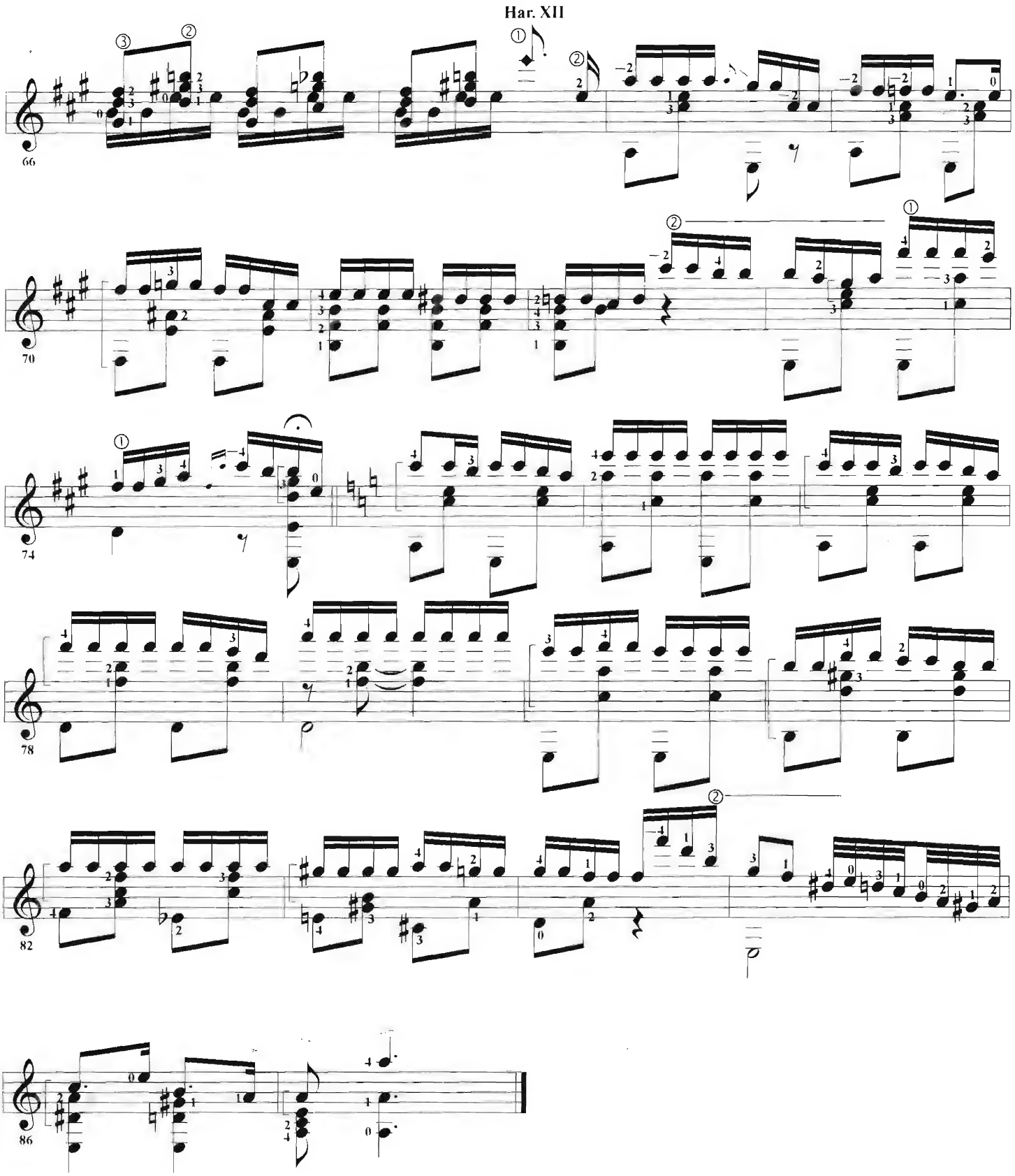

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Bourrees I & II

(Cello Suite No.3 BWV 1009)

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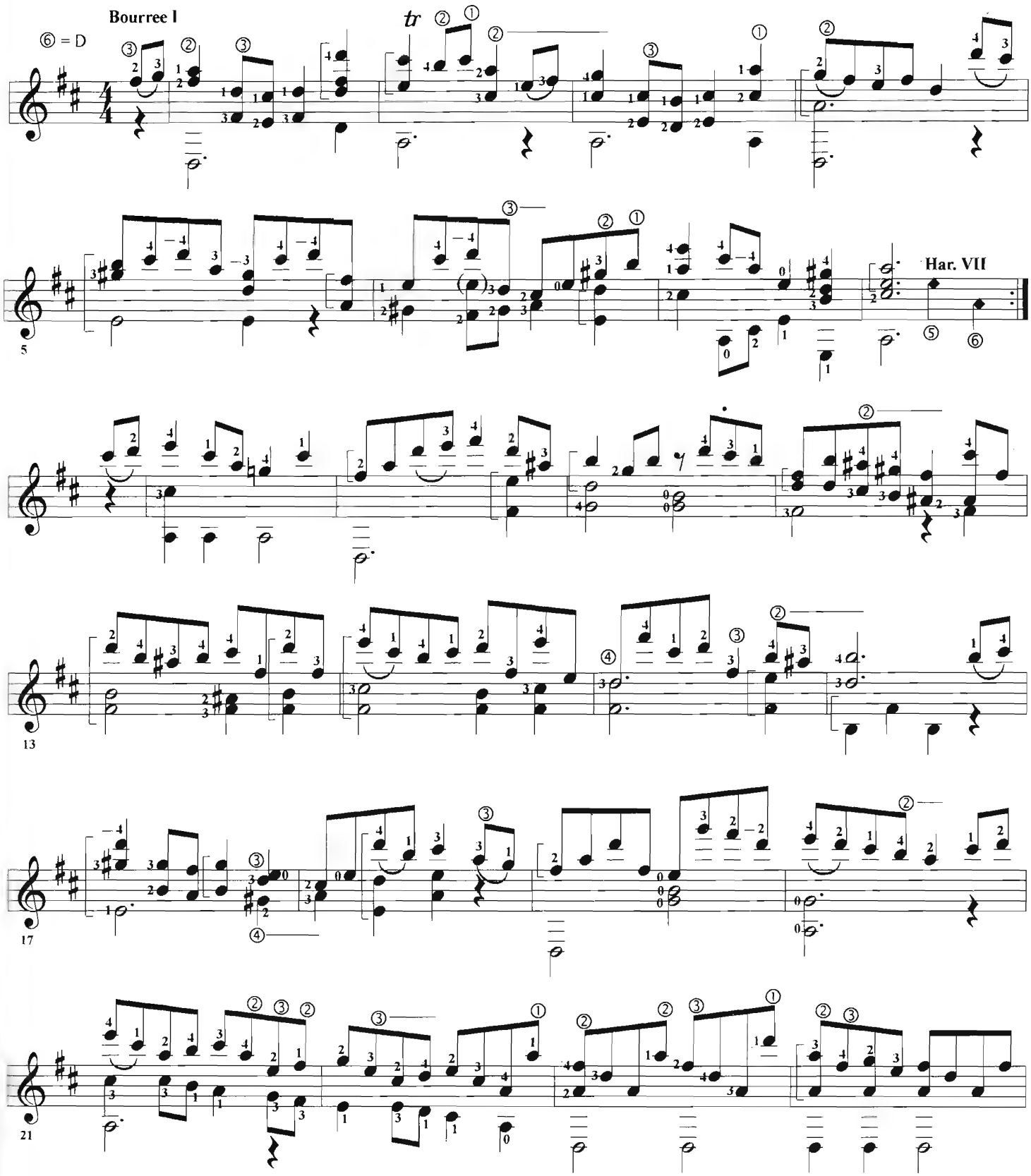

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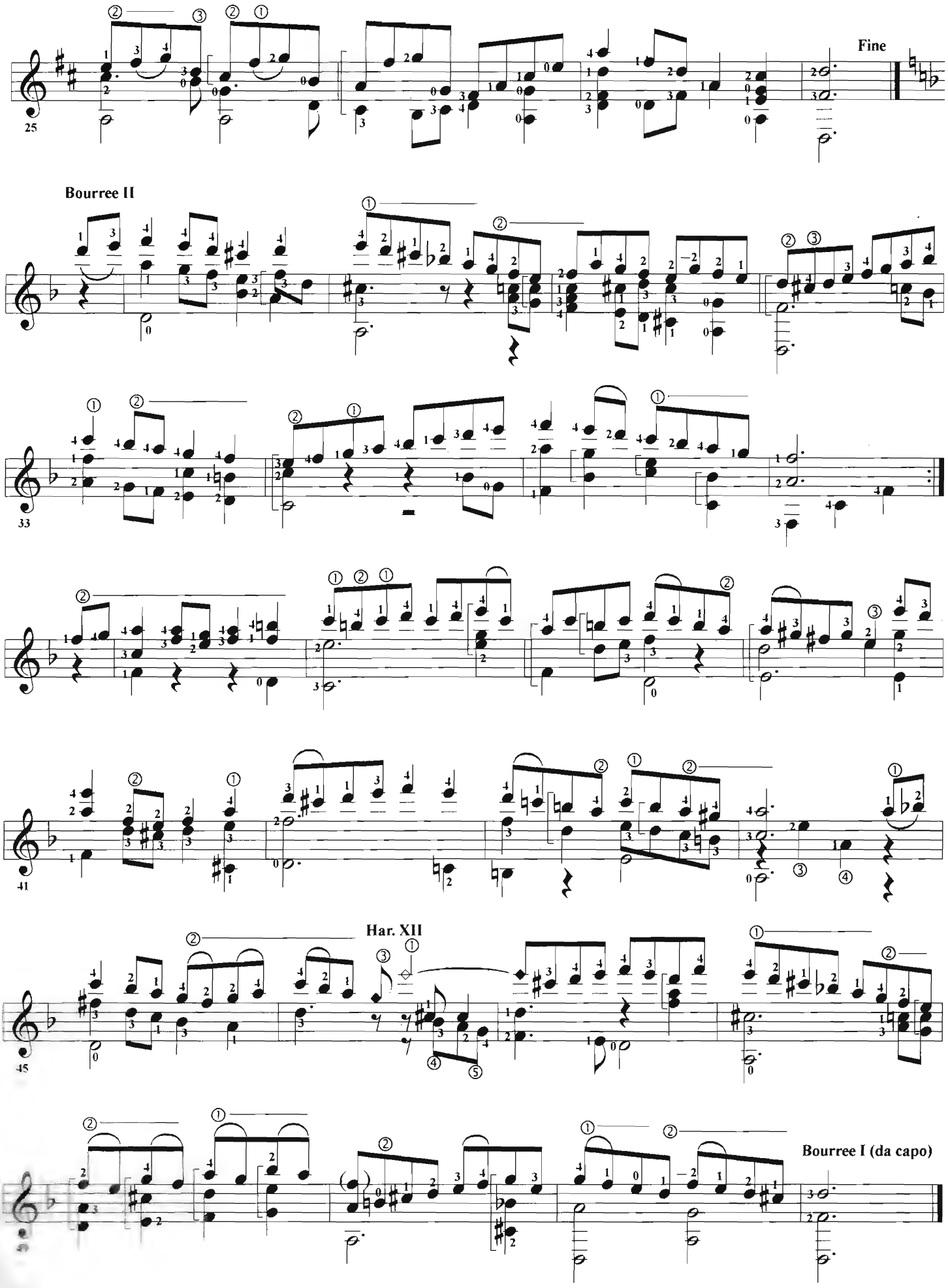

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Aire Popular Paraguayo

"Caazapa"

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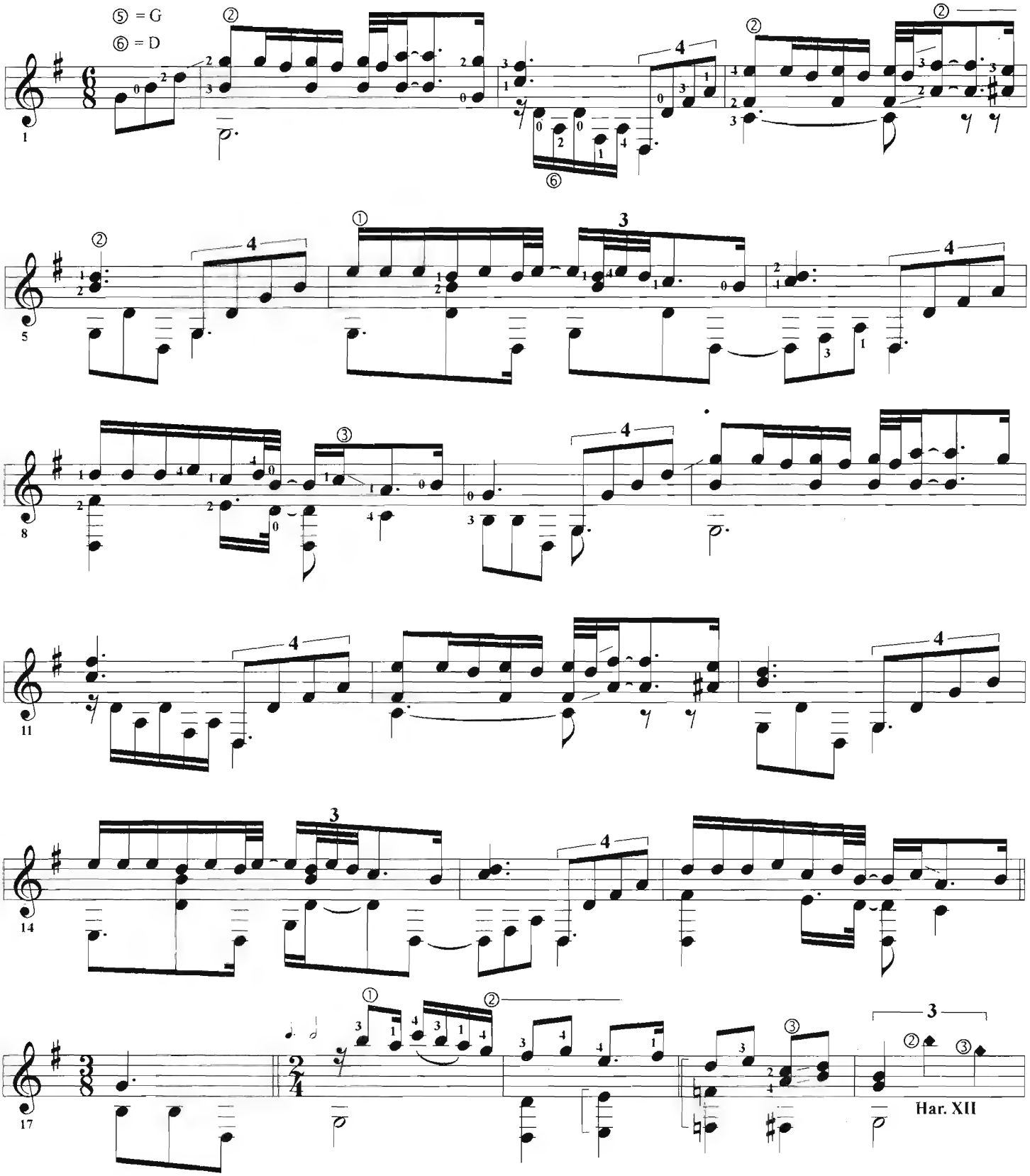

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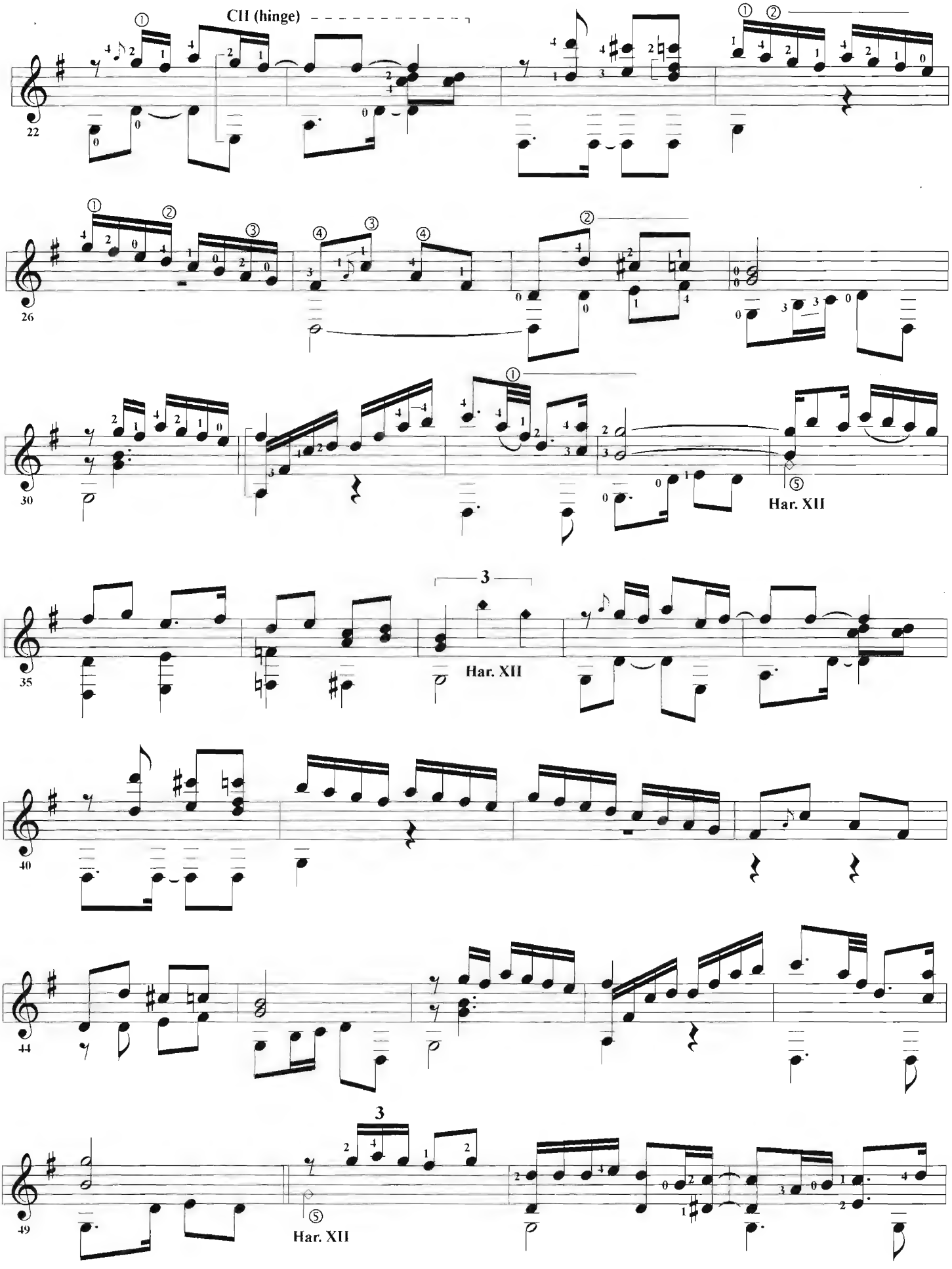

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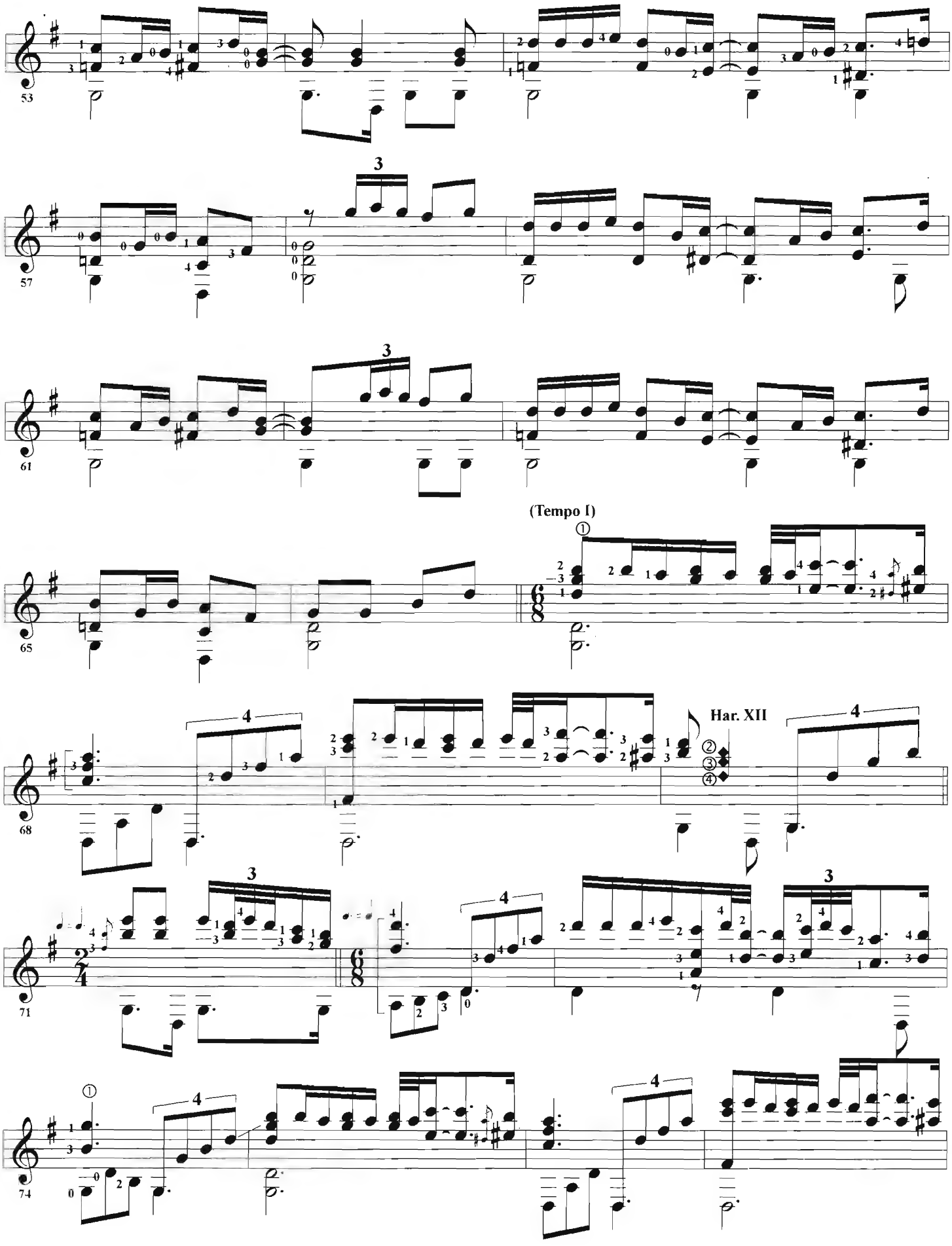

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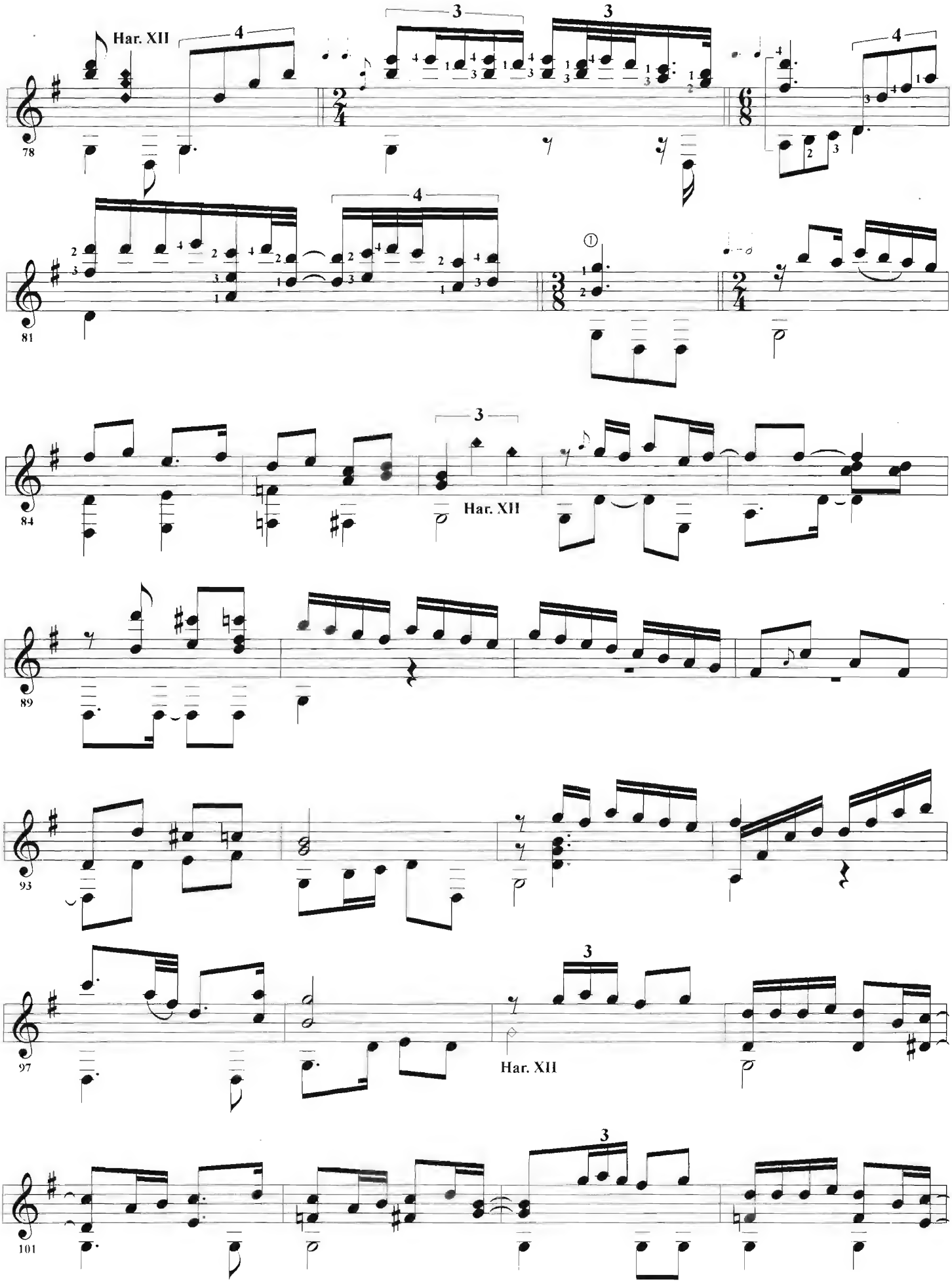

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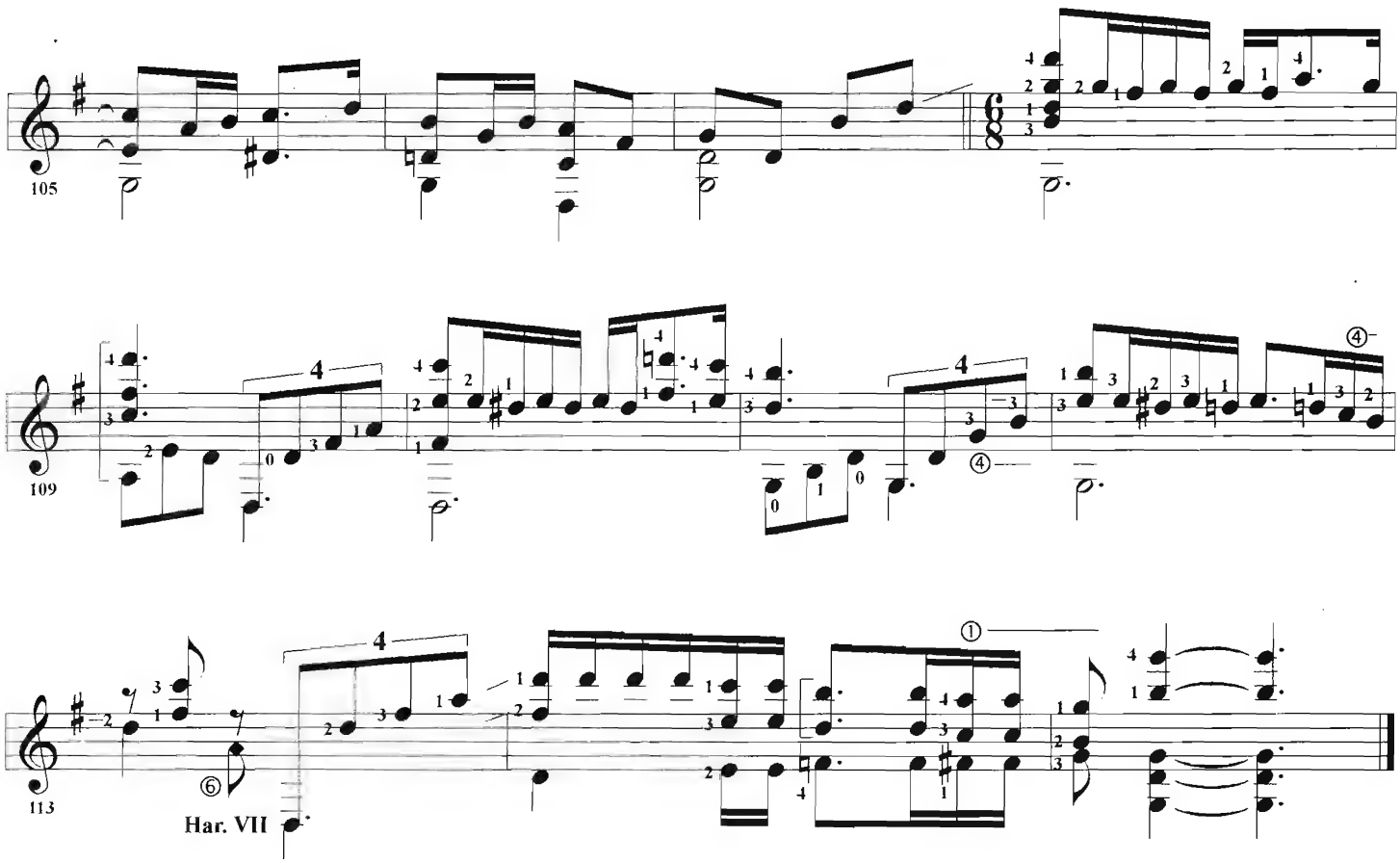

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Capricho Arabe (1)

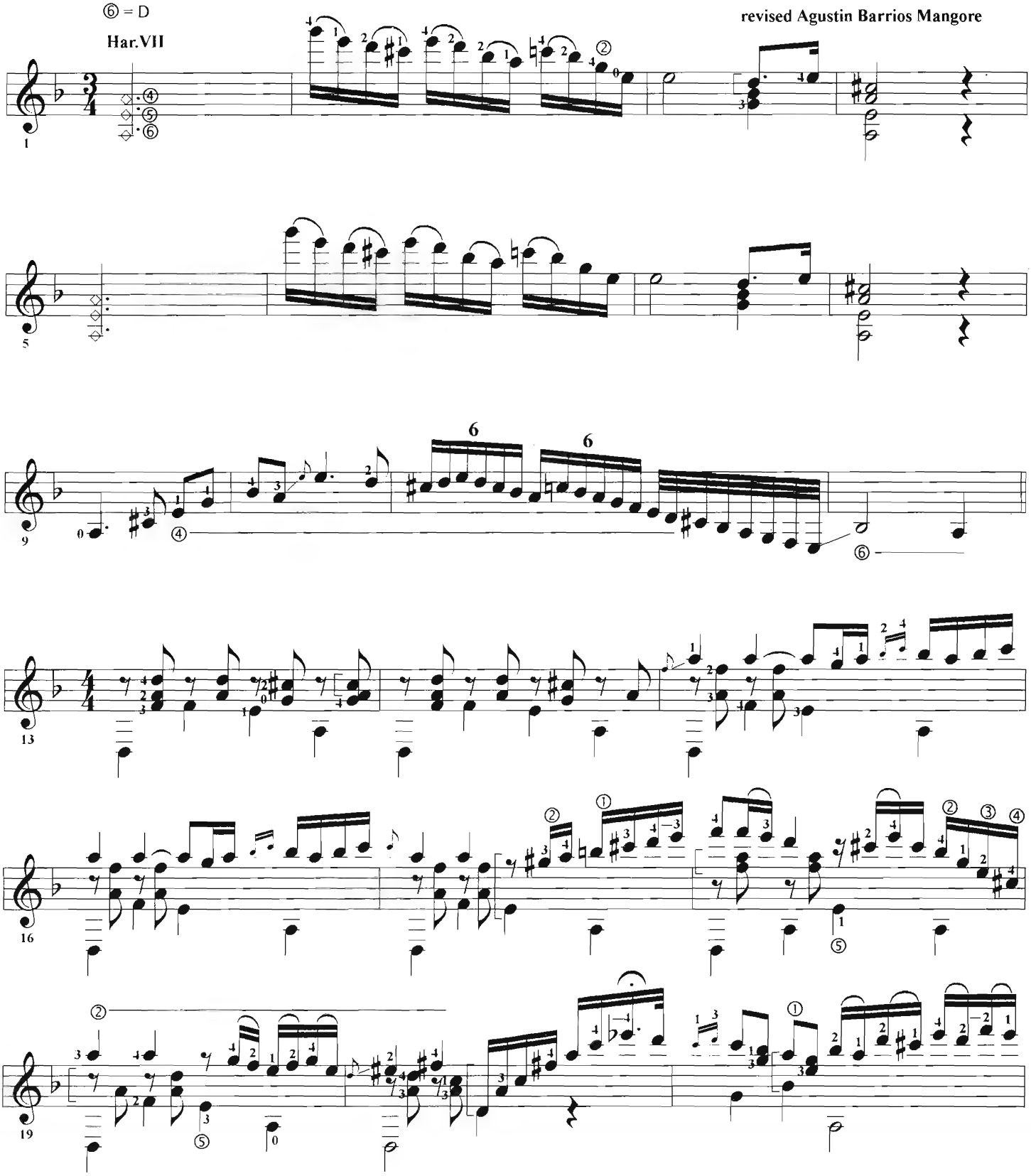
Transcribed by Chris Dumigan

⑥ = D

Har.VII

Francisco Tarrega

revised Agustin Barrios Mangore



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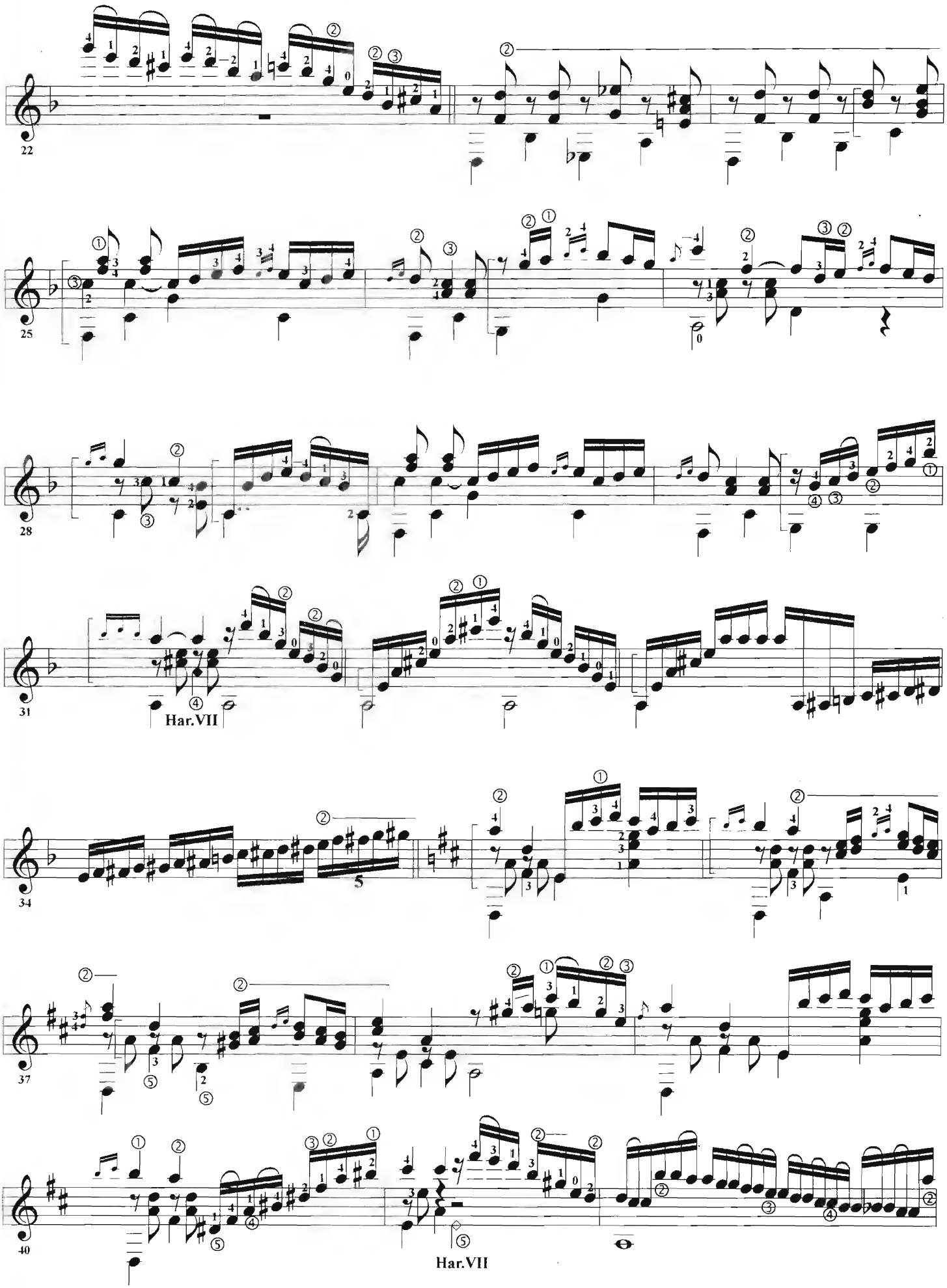

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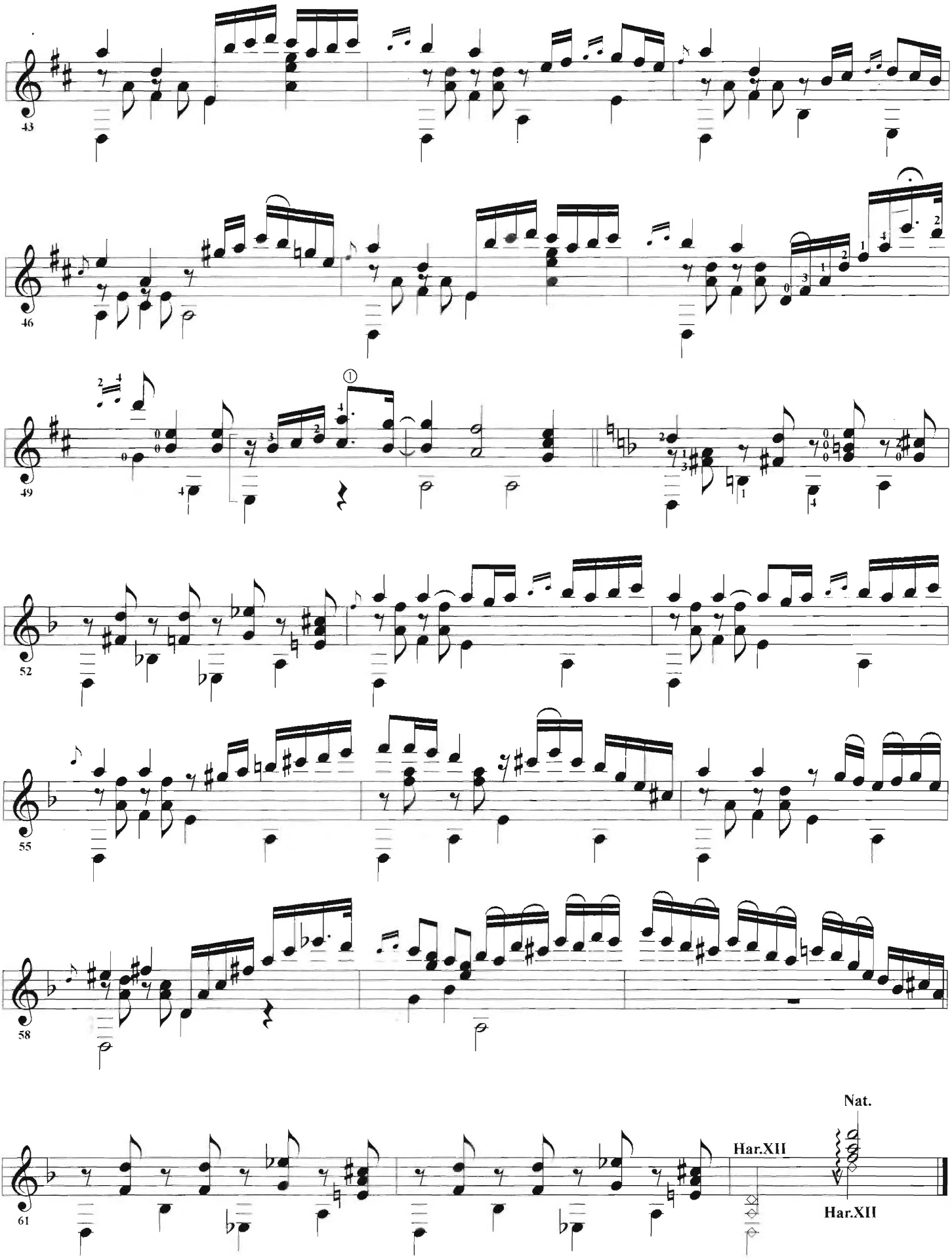

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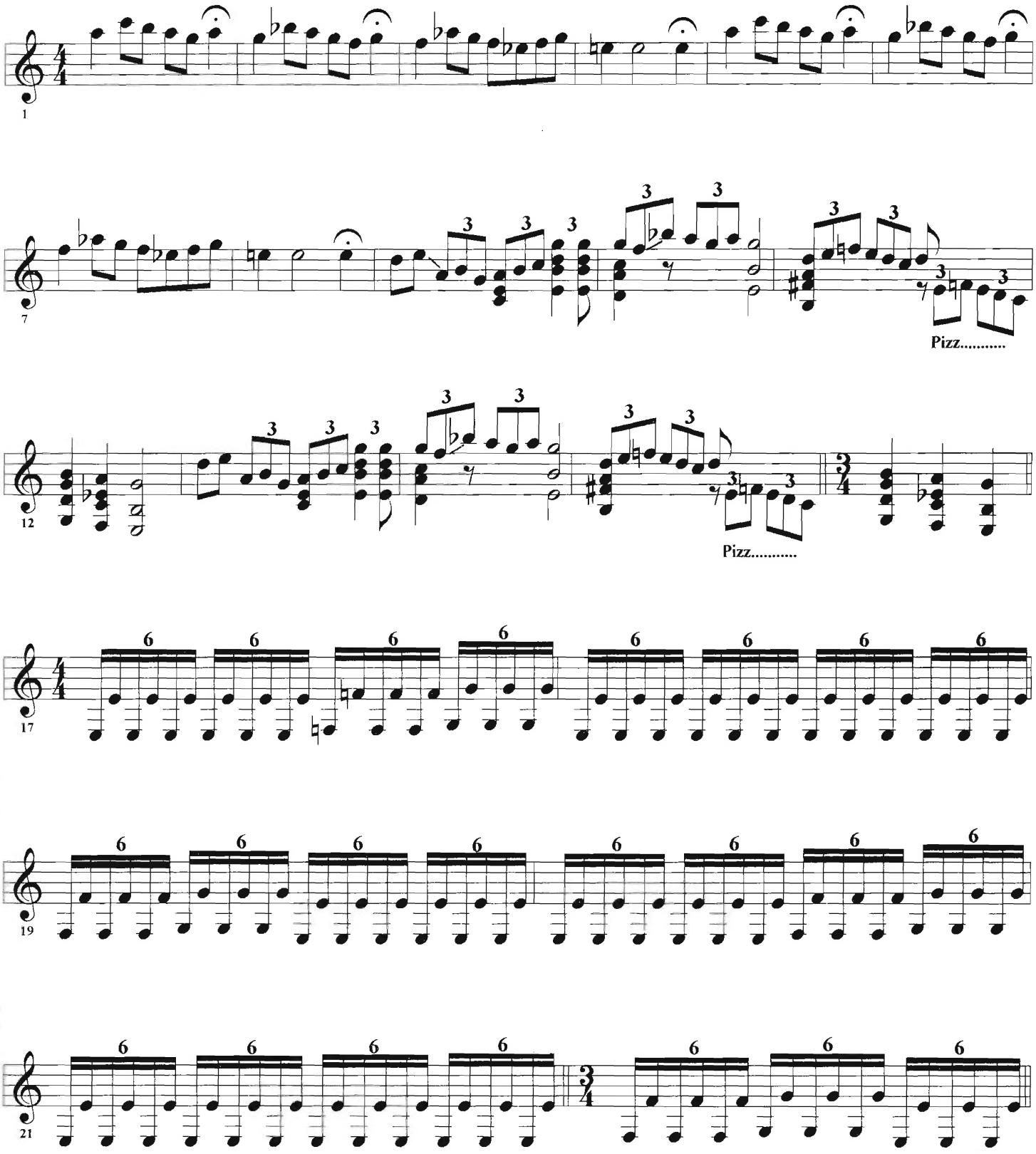
Transcribed by Chris Dumigan

Agustin Barrios Mangore



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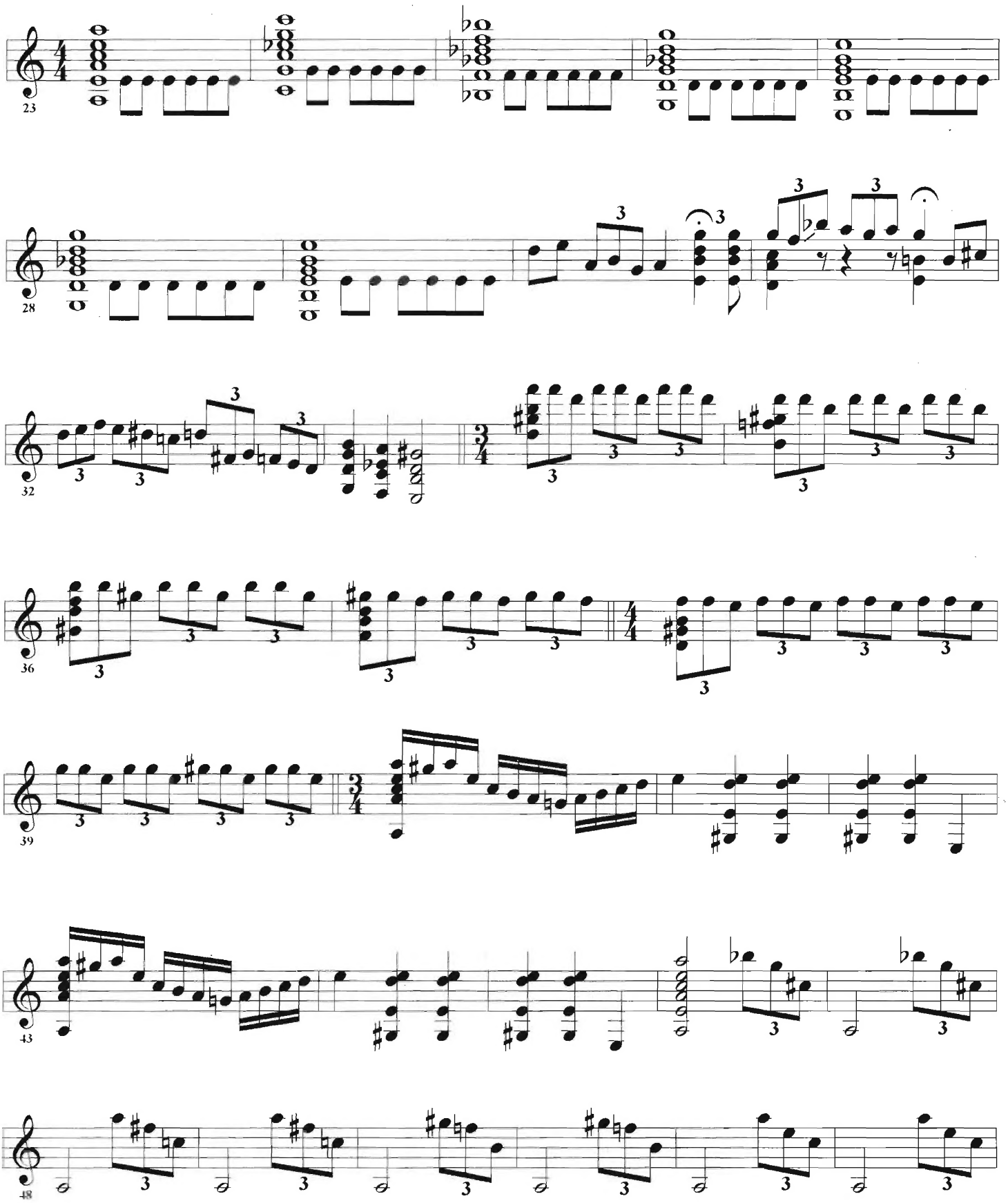

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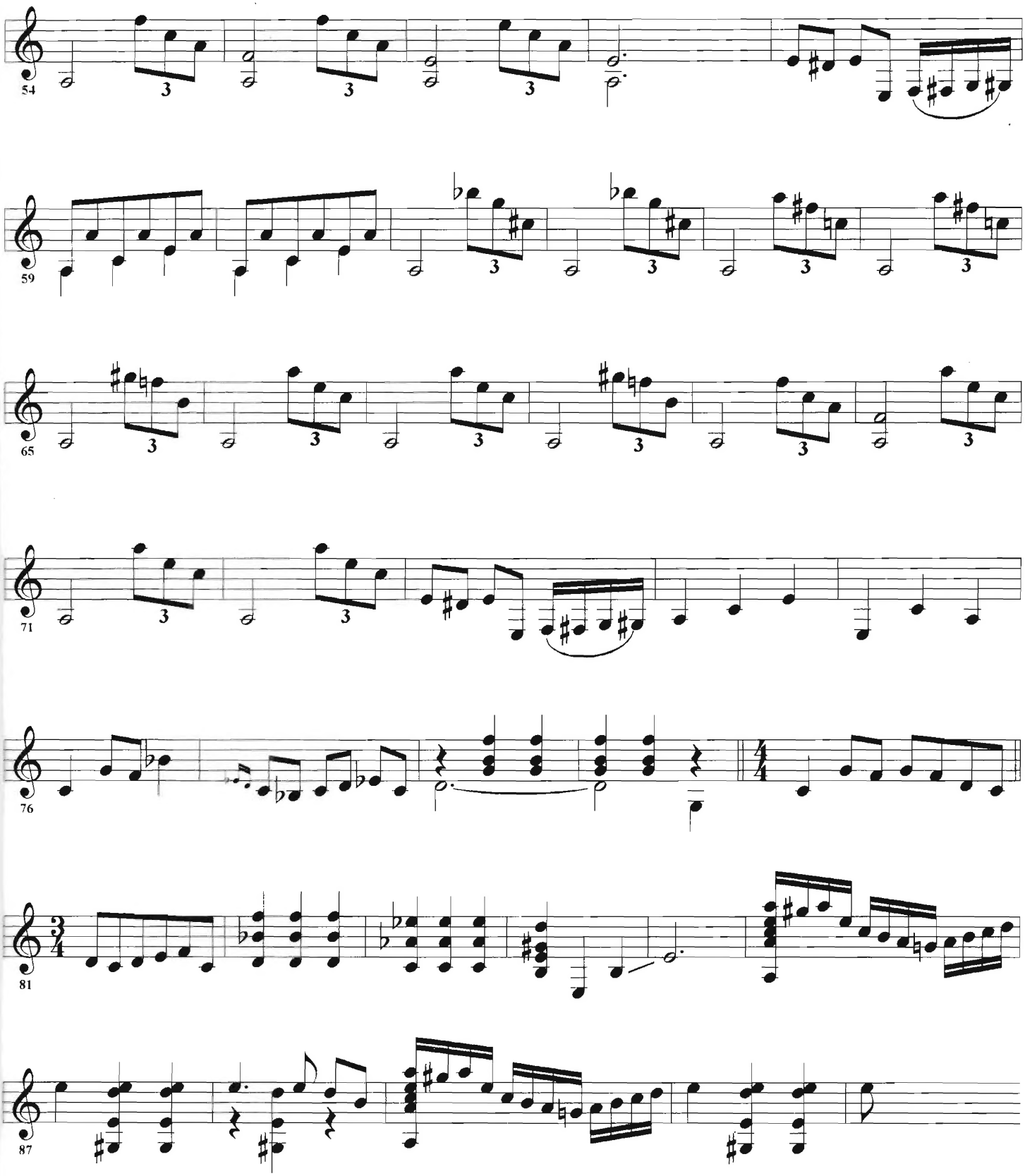

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